Hollywood Bowl

Summer Festival

SIXTY-THIRD SEASON

1984

COMPOSITIONS PLAYED -- HOLLYWOOD BOWL 1984

Composer/Composition	Date	Week
ANON.		
La mia canzone al vento	8-26	6
ARNOLD, Hubert		
El Sabihondo (World Premiere, commissioned by Rob Roy McGregor)	8-10, 11	4
BACH, Johann Sebastian		
Air on the G String	7-18	2
Violin Concerto in D minor, BWV 1052 (LAPI)	7-15	1
Organ Prelude and Fugue in D (trans. for orch. by Respighi)	7-12	1
Violin Sonata in E minor, BWV 1023	8-29	7
Toccata and Fugue in D minor	7-18	2
BARTOK, Bela		
Concerto for Orchestra (LAPI)	7-1	PreSeason
BEETHOVEN, Ludwig van		
Bundeslied (LAPI)	7-7	PreSeason
Piano Concerto No. 3	9-21, 22	10
Piano Concerto No. 4	7-12	1
Piano Concerto No. 5	9-6	8
Violin Concerto	8-28	7
Coriolan Overture	8-28	7
Egmont Overture	7-7	PreSeason
Leonore Overture No. 3	9-6	8
Leonore Overture No. 3 (LAPI)	7-15	1
Opferlied (LAPI)	7-7	PreSeason
Symphony No. 3	7-19	2
Symphony No. 5	7-10	1
Symphony No. 6	9-6	8
Symphony No. 7	8-16	5
Symphony No. 9 (LAP & LAPI)	7-7	PreSeason
Symphony No. 9, fourth movement	7-27	Olympics
BELLINI, Vincenzo		
Casta diva from Norma	8-22	6
BERLIOZ, Hector		
Benvenuto Cellini Overture	7-19	2
Roman Carnival Overture (LAPI)	7-1	PreSeason
BERNSTEIN, Leonard		
Candide Overture	8-3, 4	3
On the Town, Three Dance Episodes	7-4	PreSeason
Prelude, Fugue and Riffs	7-27	Olympics
Sing God a Simple Song, from Mass	9-14, 15	9
West Side Story, selections	9-14, 15	9
BIXIO		
Mamma	8-26	6
BIZET, Georges		
Carmen Fantasy	9-14, 15	9
Carmen Suite, excerpts	8-3, 4	3
BOITO, Arrigo		
L'altra notte in fondo al mare from Mefistofele	8-22	6

BORODIN, Alexander
Polovtsian Dances from Prince Igor 9-13 9
Symphony No. 2 . . . . . 9-13 9
BRAHMS, Johannes
Symphony No. 1 . . . . . 9-18 10
Symphony No. 2 (LAPI) 7-15 1
BREL, Jacques
Marieke 7-13, 14 1
Port of Amsterdam 7-13, 14 1
BRICCIALDI (arr. James Walker)
Carnival of Venice 8-10, 11 4
BRICUSSE/Newley
Medley (Once in a Lifetime, Gonna Build a Mountain, Nothing Can Stop Me Now, Where Would You Be Without Me, On a Wonderful Day Like Today, Look at That Face, The Joker, Goldfinger, Pop Goes the Weasel, Candy Man) 7-20, 21 2
What Kind of Fool Am I 7-20, 21 2
Who Can I Turn To 7-20, 21 2
BROADWELL, Ronald
Tribute to Troy (USC Band) . . . . . 7-4 . . . . . PreSeason
BRUBECK, Dave
Blue Rondo a la Turk 8-10, 11 4
BRUCH, Max
Violin Concerto No. 1 (Israel Phil. Orch.) 8-1 3
BUZZI
Lolita 8-26 6
CARMICHAEL, Hoagy
Hoagy: Georgia on My Mind; Up a Lazy River; Stardust 9-7, 8 8
CHAPI, Ruperto
Las hijas del Zebedeo 8-22 6
CHOPIN, Frederic
Piano Concerto No. 2 . . . . . 8-7 4
COPLAND, Aaron
Symphony No. 3, fourth movement . . . . . 7-27 . . . . . Olympics
DE CRESCENZO
Rondine al nido 8-26 6
DE CURTIS
Non ti scordar di me 8-26 6
DI LAZZARO
Chitarra Romana 8-26 6
DONIZETTI, Gaetano
Fra poco a me ricovero from Lucia di Lammermoor 8-26 6
DVORAK, Antonin
Four Romantic Pieces 8-29 7
Symphony No. 7 (Israel Phil. Orch.) 8-1 3
Symphony No. 8 . . . . . 9-4 8
ELGAR, Sir Edward
Cello Concerto in E minor 9-4 8
Pomp and Circumstance March No. 1 . . . . . 9-21, 22 10
FALLA, Manuel de
El Sombrero de Tres Picos 9-17 10
Spanish Dance from La Vida Breve 8-29 7
FOX, Tony
Trojan Fanfare (USC Band) . . . . . 7-4 . . . . . PreSeason

FRANCK, Cesar
Violin Sonata in A 8-29 7
FRASER (arr.)
Broadway Medley 7-20, 21 2
FREEDMAN, Harry
The Sax Chronicles (U.S. Premiere) 8-17, 18 5
GABRIELI, Giovanni
Canzona No. 4 . . . . . 7-18 2
GARLAND
Tribute to Glenn Miller (USC Band) . . . . . 7-4 . . . . . PreSeason
GASPARINI, Francesco
Lasciar d'amarti 8-22 6
GERSHWIN, George
An American in Paris 8-24, 25 6
Piano Concerto in F 8-24, 25 6
Medley (USC Band) . . . . . 7-4 . . . . . PreSeason
Porgy and Bess, A Symphonic Picture 8-24, 25 6
Rhapsody in Blue 8-24, 25 6
Rhapsody in Blue (Original jazz band version) (LAPI) . . . . . 7-1 . . . . . PreSeason
Strike Up the Band Overture 7-20, 21 2
Summertime 8-10, 11 4
GIORDANO, Umberto
Amor ti vieta from Fedora 8-26 6
GLINKA, Michael
Russlan and Ludmilla Overture 9-13 9
GLUCK, Christoph
Dance of the Blessed Spirits from Orfeo ed Euridice 8-26 6
GODARD, Benjamin
Waltz from Suite for Flute and Orchestra 8-26 6
GOULD, Morton
American Sing (World Premiere,
commissioned by the Philharmonic) . . . . . 7-27 . . . . . Olympics
Fall River Legend Suite 8-21 6
GRIEG, Edvard
Piano Concerto in A minor 7-17 2
GROFE, Ferde
Cloudburst, from Grand Canyon Suite . . . . . 7-4 . . . . . PreSeason
Mississippi Suite . . . . . 7-4 . . . . . PreSeason
HANDEL, George Frideric
Messiah . . . . . 7-24 . . . . . Olympics
Music for the Royal Fireworks 9-21, 22 10
HARNICK/Bock
In My Own Lifetime, from The Rothschilds 7-13, 14 1
. . . . . 7-20, 21 2
If I Were a Rich Man, from Fiddler on the Roof 7-13, 14 1
HAYDN, Joseph
Trumpet Concerto in E flat 8-21 6
HAYMAN, Richard (arr.)
Pops Hoedown 8-10, 11 4
HELLERMAN
Man Into Egypt 7-13, 14 1
HENDERSON, Luther (arr.)
Animal Suite 7-18 2

HENRIQUES
Music from Volund Smed 8-3, 4 3
HERBERT, Victor
American Fantasia 8-10, 11 4
HERMAN
The Best of Times, from La Cage aux Folles 7-20, 21 2
La Cage aux Folles, selections 9-14, 15 9
HERMANN, Ralph (arr.)
Duke Ellington Fantasia 8-17, 18 5
HUMMEL, Johann Nepomuk
Trumpet Concerto in E 8-21 6
IVES, Charles
Variations on America . . . . . 7-4 . . . . . PreSeason
JOPLIN, Scott
The Entertainer 8-10, 11 4
Solace 8-10, 11 4
KANDER/Ebb
The First Time, from Zorba 7-13, 14 1
I Am Free, from Zorba 7-13, 14 1
KNIGHT, Eric (arr.)
Americana 8-10, 11 4
You and I Medley 7-20, 21 2
KOMPANEK, Sonny (arr.)
A Tribute to the Ballet 7-18 2
LEHAR, Franz
Operetta Medley 8-3, 4 3
LEONCAVALLO, Ruggero
Vesti la giubba, from I Pagliacci 8-26 6
LEVY
Bread and Watrous (USC Band) . . . . . 7-4 . . . . . PreSeason
MAHLER, Gustav
Symphony No. 3 (Israel Phil. Orch.) 7-31 3
Symphony No. 5 . . . . . 8-2 3
MANCINI, Henry
Baby Elephant Walk 9-7, 8 8
Charade 9-7, 8 8
Oklahoma Crude 9-7, 8 8
Peter Gunn 9-7, 8 8
The Pink Panther 9-7, 8 8
Spanish Trumpet 9-7, 8 8
Television Themes: Hotel; Newhart; Ripley's Believe It or Not;
Remington Steele 9-7, 8 8
They're Off 9-7, 8 8
Thorn Birds Music 9-7, 8 8
Two for the Road; Mr. Lucky; Dear Heart; Sweetheart Tree; Days of Wine and Roses;
Moon River 9-7, 8 8
MANCINI/Bricusse
Finale from Victor/Victoria 9-7, 8 8
MANGER/Seltzer
Purim Suite 7-13, 14 1
MARCELLO, Benedetto
Il mio bel foco 8-22 6

MENDELSSOHN, Felix
Piano Concerto No. 1 . . . . . 8-16 5
Violin Concerto in E minor 8-30 7
A Midsummer Night's Dream, Scherzo 8-3, 4 3
MOZART, Wolfgang Amadeus
Piano Concerto in C, K. 467 . . . . . 8-2 3
Flute Concerto No. 2, K. 314 . . . . . 8-14 5
Marriage of Figaro Overture 7-18 2
MULLIGAN, Gerry
Entente (U.S. Premiere) 8-17, 18 5
For an Unfinished Woman 8-17, 18 5
K-4 Pacific 8-17, 18 5
MULLIGAN, Gerry/Julian Lee (arr.)
Please Don't Talk About Me When I'm Gone 8-17, 18 5
MUSSORGSKY, Modest
Hopak, from The Fair at Sorochinsk 9-18 10
Pictures at an Exhibition 7-12 1
NEIKRUG, Marc
Duo 8-29 7
NIETO, Miguel/Jeronimo Jimenez
El barbero de Sevilla 8-22 6
NOZHIK/Orland
Shir Habokrim 7-13, 14 1
PACHELBEL, Johann
Canon 7-18 2
PROKOFIEV, Sergei
Piano Concerto No. 3 . . . . . 9-13 9
Violin Concerto No. 2 . . . . . 9-18 10
Romeo and Juliet Suite 8-30 7
Symphony No. 1 . . . . . 9-18 10
PROTO, Frank (arr.)
Three Dixie Hits 8-17, 18 5
PUCCINI, Giacomo
Vissi d'arte, from Tosca 8-22 6
RABINOWITZ, Harry
Reilly--Ace of Spies Theme 7-13, 14 1
RACHMANINOV, Sergei
Piano Concerto No. 2 . . . . . 7-10 1
Piano Concerto No. 3 . . . . . 9-18 10
Rhapsody on a Theme by Paganini (LAPI) 8-5 3
RAVEL, Maurice
Bolero 9-17 10
Piano Concerto in D for the Left Hand 8-16 5
Ma Mere l'Oye Suite (LAPI) . . . . . 7-1 . . . . . PreSeason
RESPIGHI, Ottorino
The Pines of Rome 8-21 6
RIMSKY-KORSAKOV, Nicolai
Capriccio Espagnol 7-13, 14 1
Flight of the Bumble Bee 8-26 6
Scheherazade 9-18 10
RODGERS, Richard
Carousel Waltz 9-14, 15 9
Climb Ev'ry Mountain, from The Sound of Music . . . . . 7-25 . . . . . Olympics
Do-Re-Mi, from The Sound of Music . . . . . 7-25 . . . . . Olympics

Easy to Remember, from Mississippi . . . . . 7-25 . . . . . Olympics
Falling in Love with Love, from The Boys from Syracuse . . . . 7-25 . . . . . Olympics
I Could Write a Book, from Pal Joey . . . . . 7-25 . . . . . Olympics
I Have Dreamed, from The King and I . . . . . 7-25 . . . . . Olympics
I Enjoy Being a Girl, from Flower Drum Song . . . . . 7-25 . . . . . Olympics
If I Loved You, from Carousel . . . . . 7-25 . . . . . Olympics
June Is Bustin' Out All Over, from Carousel . . . . . 7-25 . . . . . Olympics
Little Girl Blue 7-20, 21 2
Lover, from Love Me Tonight . . . . . 7-25 . . . . . Olympics
Medley (Sound of Music, Oh What a Beautiful Morning, Falling in Love with Love, Some Enchanted Evening, The Lady Is a Tramp, My Funny Valentine, Climb Every Mountain) 7-20, 21 2
My Favorite Things, from The Sound of Music . . . . . 7-25 . . . . . Olympics
Oklahoma . . . . . 7-25 . . . . . Olympics
People Will Say We're in Love, from Oklahoma . . . . . 7-25 . . . . . Olympics
Soliloquy, from Carousel . . . . . 7-25 . . . . . Olympics
Some Enchanted Evening, from South Pacific . . . . . 7-25 . . . . . Olympics
The Sound of Music . . . . . 7-25 . . . . . Olympics
There Is Nothin' Like a Dame, from South Pacific . . . . . 7-25 . . . . . Olympics
A Wonderful Guy, from South Pacific . . . . . 7-25 . . . . . Olympics

RODRIGO, Joaquin
Concierto de Aranjuez 9-17 10

ROSSINI, Gioacchino
Cavatina, Di tanti palpiti, from Tancredi 8-22 6
Il Viaggio a Reims Overture 8-26 6
William Tell Overture 8-7 4

ROTA, Nino
Love Theme from Romeo and Juliet; Drink More Milk; La Strada; Amarcord; The Godfather 9-7, 8 8

SAINT-SAENS, Camille
Piano Concerto No. 2 . . . . . 8-23 6
Romance, Op. 37 . . . . . 8-29 7

SCHIFRIN, Lalo
Guitar Concerto (World Premiere, commissioned by Angel Romero) 9-17 10

SCHUMAN, William
Chester, from New England Triptych . . . . . 7-4 . . . . . PreSeason

SELTZER
Hallelujah 7-13, 14 1

SERRANO, Jose
La cancion del olvido 8-22 6

SHEMER
The Bitter and the Sweet 7-13, 14 1

SHOSTAKOVICH, Dmitri
Symphony No. 7 . . . . . 8-23 6

SIBELIUS, Jean
Violin Concerto in D minor 7-19 2
Symphony No. 2 . . . . . 8-28 7

SMETANA, Bedrich
Dance of the Comedians, from The Bartered Bride 8-3, 4 3

SONDHEIM, Stephen
Send in the Clowns 7-20, 21 2

SOUSA, John Philip
Semper Fidelis; Washington Post; Stars and Stripes Forever . . . 8-10, 11 . . . 4
The Washington Post; El Capitan;
The Stars and Stripes Forever (USC Band) . . . 7-4 . . . PreSeason
STALLONE
Far From Over (USC Band) . . . 7-4 . . . PreSeason
STEINER, Max
Tara's Theme . . . 9-14, 15 . . . 9
STEVENS (arr.)
Tribute to Judy Garland . . . 9-14, 15 . . . 9
STRAUSS, Johann, Jr.
Die Fledermaus Overture . . . 8-3, 4 . . . 3
STRAUSS, Richard
Alpine Symphony . . . 8-14 . . . 5
Till Eulenspiegel (LAPI) . . . 7-15 . . . 1
STRAVINSKY, Igor
The Firebird Suite . . . 8-30 . . . 7
Le Sacre du Printemps (LAPI) . . . 8-5 . . . 3
STYNE/Comden, Green
Long Before I Knew You; Just in Time . . . 7-20, 21 . . . 2
SWEET, Milo
Fight On (USC Band) . . . 7-4 . . . PreSeason
TCHAIKOVSKY, Peter Ilyich
Capriccio Italien . . . 7-13, 14 . . . 1
Piano Concerto No. 1 . . . 8-31, 9-1 . . . 7
Violin Concerto . . . 7-6 . . . PreSeason
1812 Overture . . . 8-31, 9-1 . . . 7
Eugene Onegin Polonaise . . . 8-31, 9-1 . . . 7
Francesca da Rimini (Israel Phil. Orch.) . . . 8-1 . . . 3
Melodie, Op. 42, No. 3 . . . 8-29 . . . 7
Romeo and Juliet Overture-Fantasy (LAPI) . . . 8-5 . . . 3
Swan Lake, Pas de Deux . . . 7-6 . . . PreSeason
Swan Lake Suite . . . 8-31, 9-1 . . . 7
Symphony No. 2 . . . 7-6 . . . PreSeason
Symphony No. 4 . . . 8-7 . . . 4
Symphony No. 5 . . . 7-17 . . . 2
Variations on a Rococo Theme . . . 7-6 . . . PreSeason
TOWNSHEND, Peter
Won't Get Fooled Again (USC Band) . . . 7-4 . . . PreSeason
TRAD.
Gypsy . . . 7-13, 14 . . . 1
TURINA, Joaquin
Farruca; Cantares . . . 8-22 . . . 6
VAUGHAN WILLIAMS, Ralph
Fantasia on Greensleeves . . . 9-21, 22 . . . 10
Fantasia on a Theme by Thomas Tallis . . . 9-4 . . . 8
VERDI, Giuseppe
La Forza del Destino Overture . . . 9-21, 22 . . . 10
Nabucco Overture . . . 8-26 . . . 6
La donna e mobile, from Rigoletto . . . 8-26 . . . 6
Questa o quella, from Rigoletto . . . 8-26 . . . 6
Ah, si ben mio and Di quella pira, from Il Trovatore . . . 8-26 . . . 6
I Vespri Siciliani Overture . . . 8-26 . . . 6

VIVALDI, Antonio
Agitata da due venti 8-22 6
Flute Concerto in F, Op. 10, No. 1 . . . . . 8-14 5
The Four Seasons Suite 7-18 2
Un certo non so che 8-22 6
VIVES, Amadeo
El amor y los ojos; Valgame Dios, que los ansares vuelan!;
El retrato de Isabela 8-22 6
WADE/Gill
Heartbreaker (USC Band) . . . . . 7-4 . . . . . PreSeason
WAGNER, Richard
Die Meistersinger von Nurnberg Overture 7-10 1
Siegfried Idyll 8-9 4
Tannhauser Overture 7-17 2
Die Walkure, Act I 8-9 4
WEBBER, Andrew Lloyd/Trevor Nunn
Memory, from Cats 7-20, 21 2
WEBER, Carl Maria von
Oberon Overture 8-16 5
WEILL, Kurt
Mack the Knife 7-20, 21 2
WILLIAMS, John
Indiana Jones and the Temple of Doom, excerpts 9-14, 15 9
Olympic Fanfare and Theme (West Coast Premiere, commissioned by the
Los Angeles Olympic Organizing Committee) . . . . . 7-27 . . . . . Olympics
. . . . . 9-14, 15 9
WRIGHT/Forrest
Rhymes, from Kismet 7-20, 21 2
ZASLAZKY/Sofronov
From the Volga to the Don 7-13, 14 1

CONDUCTORS

Name **Concert** **Week**

BARTNER, Arthur C. (USC Band) . . . . . 7-4 . . . . . PreSeason
BEN-DOR, Gisele Buka (LAPI Fellow) . . . . . 7-1 . . . . . PreSeason
. . . . . 7-15 1
. . . . . 8-5 3
BJALAND, Leif (LAPI Fellow) . . . . . 7-1 . . . . . PreSeason
. . . . . 7-15 1
. . . . . 8-5 3
BORGE, Victor 8-3, 4 3
BUCKLEY, Emerson 8-26 6
BUSWELL, James (LAPI) 7-15 1
COMISSIONA, Sergiu 8-14, 16 5
ESCHENBACH, Christoph 7-17, 19 2
FOSTER, Lawrence 8-7, 9 4
GREEN, John . . . . . 7-25 . . . . . Olympics
GROVES, Sir Charles 9-4, 6 8
HOGWOOD, Christopher . . . . . 7-24 . . . . . Olympics
KUNZEL, Erich 8-10, 11 4
. . . . . 8-17, 18 5
. . . . . 8-31, 9-1 7

LOUGHRAN, James 9-18, 20, 21, 22 10
MANCINI, Henry 9-7, 8 8
MEHTA, Zubin (Israel Phil. Orch.) 7-31, 8-1 3
RABINOWITZ, Harry 7-13, 14 1
. . . . . 7-20, 21 2
SKROWACZEWSKI, Stanislaw 8-28, 30 7
SKROWACZEWSKI, Stanislaw (LAPI) 7-15 1
SLATKIN, Leonard 7-12 1
. . . . . 8-21 6
. . . . . 8-23, 24, 25 6
STULBERG, Neal . . . . . 7-4 . . . . . PreSeason
. . . . . 9-17 10
THOMAS, Michael Tilson . . . . . 7-6, 7 . . . . . PreSeason
. . . . . 7-10 1
. . . . . 7-27 . . . . . Olympics
. . . . . 8-2 3
THOMAS, Michael Tilson (LAPI) . . . . . 7-1 . . . . . PreSeason
. . . . . 8-5 3
WILLIAMS, John 9-13 9

ARTISTS

Name	Concert	Week
AX, Emanuel	8-7	4
BAILEY, Dennis	7-7	PreSeason
BASIE (Count) Orchestra	7-23	Olympics
BATES, Leon	8-24, 25	6
BIKEL, Theodore	7-13, 14	1
BOOZER, Brenda	7-25	Olympics
BORGE, Victor	8-3, 4	3
BROWNING, John	8-16	5
BUSWELL, James (LAPI)	7-15	1
CABALLE, Montserrat	8-22	6
CALIFORNIA Boys Choir (Israel Phil. Orch.)	7-31	3
CANADIAN Brass	7-18	2
CHOU, Chia	9-21, 22	10
CLOONEY, Rosemary	7-11	Jazz
CRUSADERS	7-23	Olympics
DAVIDOVICH, Bella	7-17	2
DE LARROCHA, Alicia	8-2	3
DOMINGO, Placido	7-27	Olympics
FREDRICKS, Richard	7-25	Olympics
FREE Flight	7-23	Olympics
	8-10, 11	4
GITLIS, Ivry	7-6	PreSeason
GRAY, Linda Esther	8-9	4
GRIMINELLI, Andrea	8-26	6
HADLEY, Jerry	7-24	Olympics
HARRELL, Lynn	7-6	PreSeason
HENDERSON, Florence	7-20, 21	2
HORIGOME, Yuzuko	8-30	7
ISRAEL Philharmonic Orchestra	7-31, 8-1	3
ISTOMIN, Eugene	7-12	1

JACKSON, Milt . . . . . 8-15 . . . . . Jazz
JAMES (Harry) Orchestra, Joe Graves, dir. . . . . 7-11 . . . . . Jazz
JAMES, Bob . . . . . 7-23 . . . . . Olympics
JOHNS, William 8-9 4
KAHANE, Jeffrey 9-20 10
KELLY, Gene 7-20, 21 2
L.A. 4 (Laurindo Almeida, Ray Brown,
Jeff Hamilton, Bud Shank) . . . . . 8-15 . . . . . Jazz
LEONARD, Ronald 9-4 8
LIN, Cho-Liang 7-19 2
LINDEN, Hal 7-20, 21 2
LOS ANGELES Master Chorale . . . . . 7-7 . . . . . PreSeason
. . . . . 7-20, 21 2
. . . . . 7-24 . . . . . Olympics
. . . . . 7-25 . . . . . Olympics
. . . . . 7-27 . . . . . Olympics
LOS ANGELES Master Chorale (Israel Phil. Orch.) 7-31 3
MANCINI, Henry 9-7, 8 8
MARSALIS (Wynton) Quintet . . . . . 7-23 . . . . . Olympics
MARSALIS, Wynton 8-21 6
MARTIN, Mihaela 9-18 10
McGREGOR, Rob Roy 8-10, 11 4
MINTZ, Shlomo (Israel Phil. Orch.) 8-1 3
MULLIGAN, Gerry 8-17, 18 5
NEBLETT, Carol . . . . . 7-25 . . . . . Olympics
NEIKRUG, Marc 8-29 7
NEWLEY, Anthony 7-20, 21 2
OHLSSON, Garrick 9-13, 14, 15 9
ORTIZ, Cristina 9-6 8
OUSSET, Cecile 8-23 6
PACIFIC Chorale . . . . . 7-24 . . . . . Olympics
PAVAROTTI, Luciano 8-26 6
PETERSON, Oscar . . . . . 8-15 . . . . . Jazz
PLISHKA, Paul . . . . . 7-27 . . . . . Olympics
QUIVAR, Florence . . . . . 7-24 . . . . . Olympics
. . . . . 7-27 . . . . . Olympics
QUIVAR, Florence (Israel Phil. Orch.) 7-31 3
RAMPAL, Jean-Pierre 8-14 5
RAWCLIFFE, Mary . . . . . 7-24 . . . . . Olympics
RICH, Buddy . . . . . 7-11 . . . . . Jazz
ROBINSON, Faye . . . . . 7-7 . . . . . PreSeason
ROMERO, Angel 9-17 10
ROMERO, Gustavo 8-31, 9-1 7
ROSENSHEIN, Neil . . . . . 7-25 . . . . . Olympics
SMITH, Malcolm 8-9 4
THOMAS, David . . . . . 7-24 . . . . . Olympics
THOMAS, Michael Tilson (LAPI) . . . . . 7-1 . . . . . PreSeason
TORADZE, Alexander 7-10 1
UNIVERSITY of Southern California
Trojan Marching Band . . . . . 7-4 . . . . . PreSeason
VALENTE, Benita . . . . . 7-27 . . . . . Olympics
VALLEY Master Chorale . . . . . 7-24 . . . . . Olympics
VERED, Ilana (LAPI) 8-5 3
VEREEN, Ben 7-21 2

WALKER, James 8-10, 11 4
WALLIS, Delia . . . . . 7-7 . . . . . PreSeason
WATROUS, Bill (USC Band) . . . . . 7-4 . . . . . PreSeason
WEISS, Sidney 9-14, 15 9
WHITE, Willard . . . . . 7-7 . . . . . PreSeason
WILLIAMS, Joe . . . . . 7-23 . . . . . Olympics
ZANETTI, Miguel 8-22 6
ZUKERMAN, Pinchas 8-28, 29 7

JAZZ AT THE BOWL

7-11 . . . . . Harry James Orchestra, Joe Graves, director; Buddy Rich and His Band; Rosemary Clooney
8-15 . . . . . Oscar Peterson; Milt Jackson; L.A. 4 (Laurindo Almeida, Ray Brown, Jeff Hamilton, Bud Shank)
9-5 . . . . . Sarah Vaughan; Modern Jazz Quartet
9-12 . . . . . Lionel Hampton and His Big Band; Bob Crosby and His Bobcats
9-19 . . . . . "Jazz Goes to the Movies": Bill Berry and the L.A. Big Band; Carmen McRae; George Shearing Duo; Mel Torme

LOS ANGELES PHILHARMONIC INSTITUTE FOR YOUNG ORCHESTRAL MUSICIANS AND CONDUCTORS (LAPI)

7-1 . . . . . Michael Tilson Thomas, Gisele Buka Ben-Dor (fellow), Leif Bjaland (fellow) Michael Tilson Thomas, piano
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7-15 . . . . . Stanislaw Skrowaczewski; James Buswell; Gisele Buka Ben-Dor (fellow); Leif Bjaland (fellow); James Buswell, violin
7-24 . . . . . See Olympics concerts -- Westminster Abbey Messiah
8-2 . . . . . Combined Los Angeles Philharmonic and Institute Orchestras, Michael Tilson Thomas, conducting: Mahler: Symphony No. 5
8-5 . . . . . Michael Tilson Thomas; Gisele Buka Ben-Dor (fellow); Leif Bjaland (fellow); Ilana Vered, piano

VIRTUOSO SERIES CONCERTS

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8-29 . . . . . Pinchas Zukerman, violin; Marc Neikrug, piano

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7-4 . . . . . Family Fireworks Picnic Concert
7-27 . . . . . Prelude to the Olympic Games -- A Gala Concert
8-10, 11 . . . . . Great American Concert
8-31, 9-1 . . . . . Tchaikovsky Spectacular 84
9-21, 22 . . . . . Fireworks Pops Finale

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7-7	BEETHOVEN	Egmont Overture; Opferlied; Bundeslied; Symphony No. 9
9-6	BEETHOVEN	Symphony No. 6; Piano Concerto No. 5; Leonore Overture No. 3
8-24, 25	GERSHWIN	Porgy and Bess, A Symphonic Picture; Rhapsody in Blue; Concerto in F; An American in Paris
7-24	HANDEL	Messiah -- see Olympics concerts
7-31	MAHLER	Symphony No. 3 (Israel Philharmonic Orchestra)
7-6	TCHAIKOVSKY	Swan Lake Pas de Deux from Act II; Rococo Variations; Violin Concerto (Ivry Gitlis, violin); Symphony No. 2
8-31, 9-1	TCHAIKOVSKY	Tchaikovsky Spectacular 84
8-9	WAGNER	Siegfried Idyll; Die Walkure

PENSION FUND CONCERT

8-26	Luciano Pavarotti, tenor; Andrea Griminelli, flute; Emerson Buckley, conductor

OLYMPICS ARTS FESTIVAL CONCERTS

7-23	The Great Olympic Jazz Marathon: Free Flight; The Wynton Marsalis Quintet; Bob James; The Count Basie Orchestra; Joe Williams; The Crusaders
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7-25	An Evening of Rodgers, Hart and Hammerstein: John Green, conductor; Carol Neblett, soprano; Brenda Boozer, mezzo; Neil Rosenshein, tenor; Richard Fredricks, baritone; Los Angeles Master Chorale
7-27	Prelude to the Olympic Games -- A Gala Concert: Michael Tilson Thomas, conductor; Benita Valente, soprano; Florence Quivar, mezzo; Placido Domingo, tenor; Paul Plishka, bass; Los Angeles Master Chorale. Fireworks, Amphitheatre of Light.

JULY 1—7 50¢

PERFORMING ARTS

California's Theatre & Music Magazine

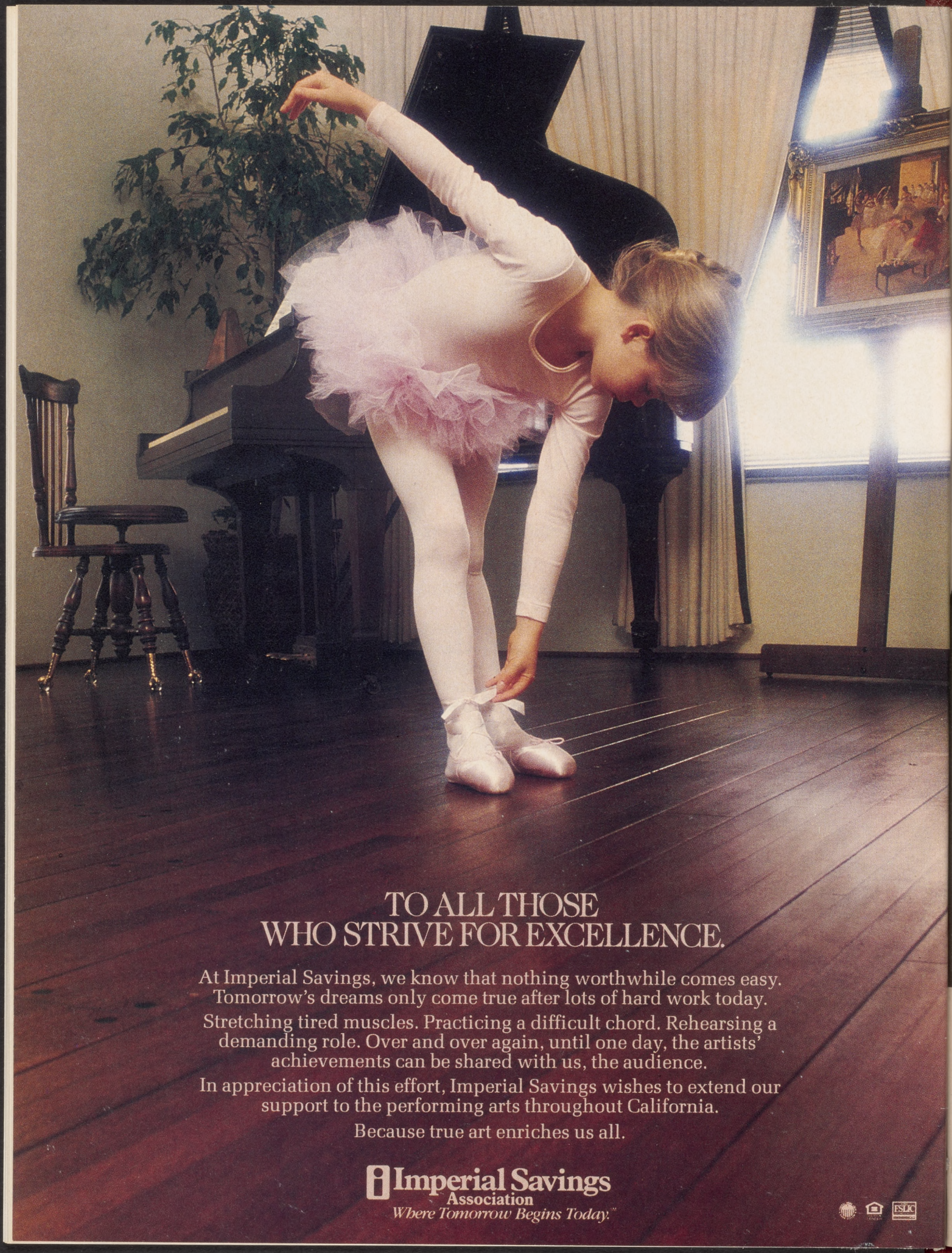
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California's Theatre & Music Magazine — July, 1984/Vol. 18, No. 7



CONTENTS

encounters with murphy 6
by Libby Slate

the dining scene
—olympic arts dining 14
Ingrid Wilmot

n.y. report
—sunday with sondheim 17
by Dale Harris

the fashion scene 20
by Mary Jane Hewett

heading north
—bay area entertainment 31
by Allan Ulrich

the program *following* 36

southland real estate
—going dramatic 55
by Jonathan Miller

viva vino
—summer whites 70
by Robert Goerner

hollywood bowl information 76

— Los Angeles Edition —

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The "We're in the Money" number from "42nd Street" with Lee Roy Reems and chorus

Encounters with Murphy
—or, The Perils of the Stage by LIBBY SLATE

NO one knows for sure, of course, but it is quite possible that Murphy propounded his celebrated law after spending an evening at the theatre. He might have been there, for instance, the night the curtain mistakenly began to fall during Sir John Gielgud's recitation of an eloquent Shakespearean soliloquy, reducing the eminent actor first to his knees, then to his shoulders in an attempt to finish the speech before the curtain dropped entirely. Perhaps Murphy attended a performance of the Broadway murder mystery *Night Watch* during which, at a particularly suspenseful moment, the set's floor and walls abruptly broke into three huge, separate pieces. Or he may have been applauding a summer stock curtain call for Mildred Natwick where the actress, clad in an immense antebellum hoop skirt, suddenly found herself rising with the curtain after her costume caught in its folds.

While such incidents are the exception rather than the rule, sooner or later, it seems, few theatrical productions are immune to mishaps of one sort or another. Whether it be forgotten lines or technical malfunctions, when something does go wrong, stage actors, unlike their film and television counterparts, do not have the luxury of a second "take." They have no choice but to cope, somehow, before a theatreful of paying witnesses.

Some actors view mishaps as mere inconveniences, acceptable risks of the trade; others term them "disasters." One notable performer, Mickey Rooney, now winding up a five-year stint in *Sugar Babies,* says that nothing untoward has even happened in his stage experience. Most stage actors, however, have amassed a collection of stories that would do Murphy proud.

What kinds of *faux pas* do occur in the theatre? How do actors deal with them? And how is the audience affected?

"The likelihood of something going wrong depends more on the physical production than anything else," says Keene Curtis, a veteran of numerous musicals and plays, most recently in *Light Comedies* at the Ahmanson Theatre. "The more elaborately structured or mechanically dependent you are on the sets, costumes and so on, the more chances for things to go wrong."

A number of mechanical gaffes occurred during his run in *Via Galactica,* Curtis recalls. "I played a disembodied head. My costume was somewhat like a Franklin stove. I sat with my knees crunched under my chin and entered and exited on a track. One night I was supposed to make my entrance, but nothing happened: the track didn't work. I heard the strains of my music but I couldn't go anywhere. Virginia Vestal, who was on stage, had to ad lib what I might have said had I been there.

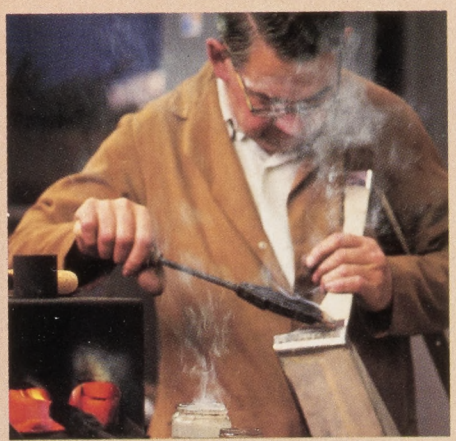
"Another time, there was a scene near the end of the first act where I had a fight with my wife and was supposed to roll off in high dudgeon. She was then to have a love scene with Raul Julia. But again, nothing happened. I couldn't roll off and I couldn't get out of that metal casing because I was wearing only jockey shorts and that really would have brought the house down. So I sat there while they did the love scene that I wasn't even supposed to know about. And to add insult to injury, when the curtain came down after that, I was in front of it."

Shows tend to be more disaster-prone in the opening weeks, before all the elements have jelled, performers note. This is particularly true of musicals, with

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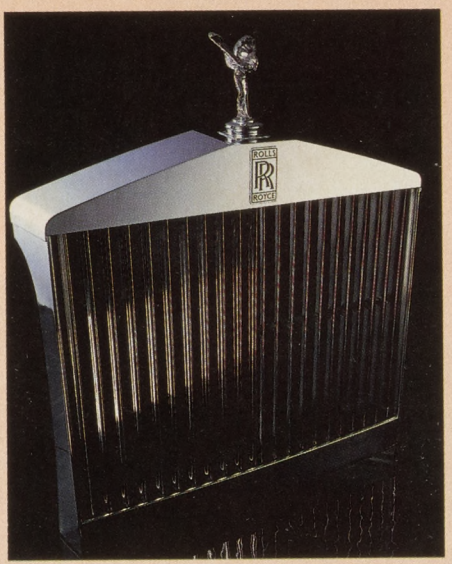
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Wednesday, February 27, 1985 / 8:00
ANNIE FISCHER

Wednesday, March 13, 1985 / 8:00
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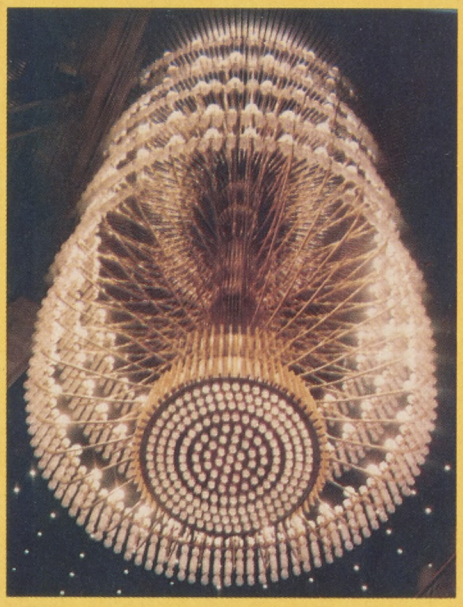
Thursday, November 15, 1984 / 8:00
JUDITH BLEGEN soprano
HAKAN HAGEGARD baritone

Sunday, February 17, 1985 / 8:00
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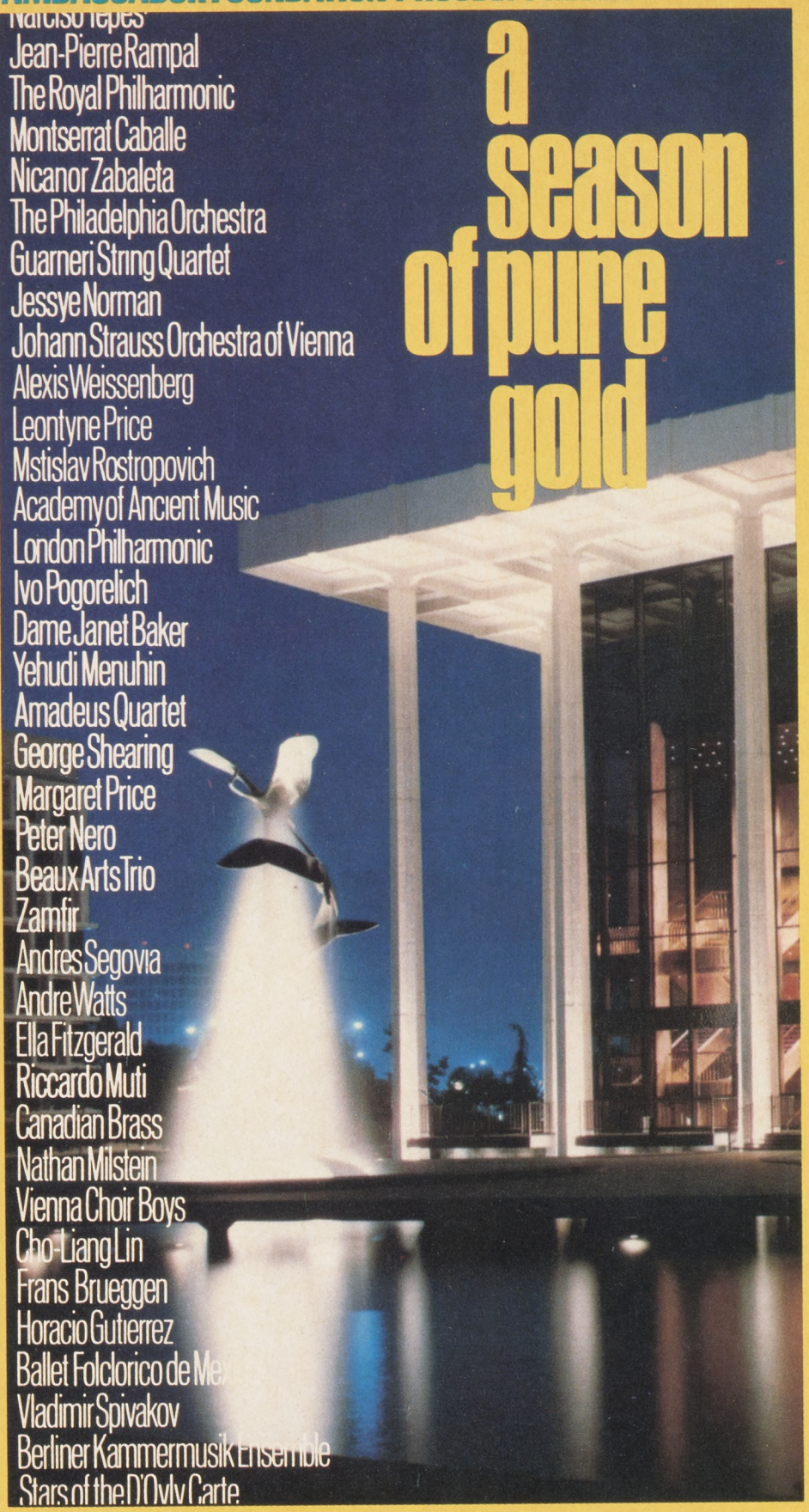
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their numerous scenes and elaborate structure.

Even a show that has enjoyed a long run can fall victim to mishaps. For the past 3½ years, *42nd Street's* Lee Roy Reams has nightly stopped that show, tap dancing on an oversized metal dime in the number "We're in the Money."

"One night the machinery didn't work and the dime didn't come out on stage," Reams reports. "That's the focal point of the whole number, and we ended up having to perform without it. Before that happened, I used to say that I wished I didn't have to dance on the dime—it's metal and so are my taps, so it's very easy to slip. I don't say that anymore."

While mechanical malfunctions are often humorous—sets moving (or not moving) at inopportune moments, phones ringing (or not ringing) at the wrong time—some are potentially fatal. A number of performers, among them Lauren Bacall in *Applause,* Betty Buckley in *Cats* and Richard Harris in *Camelot,* have narrowly avoided serious injury or even death when pieces of heavy equipment almost hit or fell on them.

Not so fortunate was Ann Miller, a *Sugar Babies* headliner for the past five years. In the early 1970s, while appearing in the Broadway-bound *Anything Goes* at the St. Louis Municipal Opera House, her head was nearly crushed by a folding, accordion-like steel curtain. "I couldn't walk unassisted for two years because of vertical vertigo," she says. "I didn't think I would ever dance again. I sued, and now that curtain has rubber bumpers and lights, so the people after me won't have to go through what I did."

Another potentially disruptive performing hazard, Miller points out, is the presence of foreign articles on the stage floor; even a seemingly innocuous bobby pin can cause a dancer to fall and break a hip. As a tap dancing 15-year-old on tour with *The George White Scandals,* she recalls, her solo was preceded by a pie-throwing number with the Three Stooges and Ben Blue. "Opening night, they forgot to put a mat down, and the pies went all over the stage and the orchestra. I slid around; the feathers on my gorgeous costume had pie all over them. The stage had to be cleared and washed with buckets of water, then I started again. It sounds funny now, but it scared me to death then."

Costumes have also posed their share of problems for performers. "We've had collar buttons pop off, bra straps snap, shoestrings break—you should see us struggle to tie knots in the dark," says Lee Roy Reams. "In *42nd Street* I have 11 costume changes, sometimes with less than a minute to do them. I have a very thorough dresser, but I keep forgetting to zip my zipper. Once I managed to zip it up in time to the music and finish with the last pose of my dance, which the audience loved."



Harry Groener, Keene Curtis in "Light Comedies"

The actors themselves, of course, may not always be blameless when a performance does not go according to plan. Lines can be forgotten, ad libs tossed off, laughter triggered in inappropriate moments. "I forgot my name one night in *42nd Street,*" Reams confesses. "I was supposed to say, 'I'm Billy Lawlor.' Instead, I went blank. The only name I could thing of was Cornelius Hackl, whom I'd played in my previous show, *Hello, Dolly!* and I knew that wasn't it. Finally, with a lot of hemming and hawing, it came to me."

Why do actors go blank, even after repeated performances? "I've never been able to figure that out," Reams muses. "To say it's a lack of concentration seems too simple. At times the brain doesn't function as clearly. It's usually when you try to think ahead rather than focus on what is happening at that moment."

When an actor suffers temporary amnesia, a castmate may come to the rescue by whispering the line or saying it himself. "Generally," Keene Curtis chuckles, "it appears that the one following the forgetful actor is actually at fault, because *that's* the one who's coming in late."

Even a line that seems insignificant can, if forgotten, wreak minor havoc. "A chorus boy forgot to say, 'Oh, really?' " Reams recalls. "We all looked at each other; we didn't know whose speech was next. If someone delivers a line many times, you get used to that same rhythm; if that line is rearranged or comes out differently, it throws you off."

If actors have to ad lib, they try to stay within the spirit of the play. Usually, only a line or two is at stake, but occasionally the situation warrants more lengthy extemporizing. In a performance of Reams' first major Broadway show, *Applause,* star Lauren Bacall's arm was gashed during a set change, requiring off stage first aid. Reams and co-star Penny Fuller were left to their own devices, in a dressing room scene following the opening night of a play starring Bacalls' character.

"I'm a chicken when it comes to ad libbing," Reams admits. "Suddenly, my native Kentucky accent came to the fore and I said, 'Were the reviews all good?' Whereupon Penny, in a voice three octaves higher than usual, began making up reviews. When she finished I could think of nothing more to say, so I said, 'Oh good, I'll tell Margo' (Bacall's character) and ran off stage, almost crashing into Lauren. Fortunately, she was returning. We all went back and picked up the action where we had left off, as if nothing had happened. Penny said later the only other thing she could have done

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Charlton Heston, Mariette Hartley in "Detective Story"

was to pick up the phone and say, 'Hello, Mother? I'm in Margo Channing's dressing room.' "

Actors can also succumb to the phenomenon known as "breaking up"—being overcome by uncontrollable laughter, with or without cause.

"When I first came to New York, I saw the play *Grandma's Diary,* which stood for years as the benchmark against which critics measured plays they didn't like," remembers Charlton Heston, whose most recent production was *Detective Story* at the Ahmanson. "It was indeed a terrible play. About two-thirds of the way through, in what was supposed to be a serious situation, one of the actors broke up during his speech. Whereupon, as that kind of thing is contagious, some of the other actors did also, and suddenly the whole cast was just sitting on the stage, helplessly laughing. They finally rang the curtain down and came back after everyone had collected his senses."

Adds Heston's *Detective Story* co-star, Mariette Hartley, "I was doing a show, *Chemin de Fer,* and one night Ed Flanders made me break up. He was standing with his back to the audience and I'm there, dead center stage, looking at him. I don't know if something struck him funny or he did it deliberately, but he started to go. He's a very infectious man, terribly magnetic and very charismatic, so then I went, too. I had to turn my back. Those kinds of moments can be terrible."

In long-running plays, where concentration is not as focused and monotony can creep in, actors sometimes intentionally try to make each other break up. "I disapprove of that attitude," Reams says. "I'm a professional. When people pay the kind of money they do, they deserve the best show we can give them."



Ann Miller, Mickey Rooney in "Sugar Babies"

Backstage happenings can also be hazardous to a production's theatrical health. Heston recalls that in a run of *Macbeth*—traditionally, considered by actors to be an unlucky play—his co-star, Richard Jordan, tripped over a backstage cable and had to play the first seven performances on a crutch. "We had to rework the fights," he says. "But Macduff, Jordan's character, it supposed to be the far inferior warrior anyway. So if you have Macbeth taunting him because of his inferiority, plus now he's on a crutch . . . well, it's amazing how you can make capital out of something like that."

Millicent Martin, now appearing in *42nd Street* in Los Angeles after a long

(continued on p. 74)





Rooney in "Sugar

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The Dining Scene

by INGRID WILMOT

OLYMPIC ARTS DINING

Now that the long awaited festival tickets are in your hot little fist, do you need any ideas of what's cooking and brewing near the performance venues?

Is there a good restaurant near Pasadena Civic Auditorium, site of the Dance Festival? Yes, yes, yes; what's more, ISH MARTINI, 263 E. Colorado Blvd., (818) 792-0263, is within walking distance, separated only by the Pasadena Plaza shopping mall. In fact, you'll do well to dine there even if you're not theatre bound.

They have no martinis but, boy, do they have fish! There's fresh salmon with hollandaise, sea bass in mustard sauce and a superior lotte, the monkfish that eats only shellfish. Since "you are what you eat," that little devil tastes surprisingly like lobster. It wears a light, cream sauce enticingly textured with minced vegetables and every plate has a square of simply marvelous au gratin potatoes plus a rainbow coalition of veggies like carrot or cauliflower puree, tomato-stuffed zucchini and a peeled cherry tomato. A class act all the way. The sensible entree prices include a good, home-made soup or tossed romaine salad with a mayonnaise, based mustardy (and garlicy) dressing.

You don't like fish? Don't go away. Start with carpaccio, beef so thin you can read *Performing Arts* through it, spread with a snappy mustard sauce ($4.95). For your main course, go for chicken palois ($9.95), a ravishingly beautiful breast, lightly breaded, pan sautéed and oven finished to high acclaim, on a spinach bed with a daub of bearnaise sauce. Desserts are home made.

Two chefs, Octave Cuffy and Francisco Hernandez collaborate in the kitchen, the greatest duo since Gilbert and Sullivan, except these two like each other.

There's a festive air about the place, all decked out with lace curtains, peach colored drapes and chairs, plants sparkling with Tivoli lights. Owner Serge Lagoniere hosts and Steve is everyone's favorite waiter. Weekday lunch, dinner from 5:30 p.m. with valet parking. Reasonable wines and beer. AE MC VISA. Closed Sunday.

(Note: For those who wish to snack lightly, THE OUTDOOR CAFE is set up in front of the Auditorium on Dance Festival nights from 6 p.m. You will taste entree salads created by chefs from famous restaurants like Pasadena's own Maldonado's and the *três chic* Ma Maison, as well as Rudy Gernreich's "designer soups" and desserts from Spago. Reservations: 818/304-2612.

So much is happening around U.C.L.A., and MOUSTACHE CAFE, 1071 Glendon Avenue in Westwood, 477-2991, typifies the spirit of that Village which is unique in many ways, not the least being that it abounds with pedestrians. And, they march into the Café for omelets, salads, sandwiches, a seven ounce juicy hamburger with a French accent: ratatouille and garlic butter between beef and bun ($6.95), entrees, fruit-filled crêpes or a pear Hélène, a whipped cream laden dessert capable of launching a thousand hips.

It resembles a Paris brasserie with French posters, awnings and marble table tops but has an unmistakable California flair. There's a peak hour minimum of $5.50 which can be reached immediately with their Provencale shrimp appetizer, tasty but skimpy. A better deal awaits with, say, a mountainous mushroom salad in creamy vinaigrette, for $6. If you're serious about dinner, there's rack of lamb, *sans* paper panties, in keeping with the casual look ($12.50); an interesting roast duckling in Muscadet, tucked among apples and grapes ($10.95); fresh fish from $7.75. Veal Forestiere is agreeably sauced and joined by fresh vegetables, but its texture whispers grass fed, rather than milk suckled ($10.25).

You'll want to take a close look at that menu booklet. Besides the enormous variety of edibles and small but suitable wine list, there are full color ads for such Southern California necessities as hot tubbing, accu-massage and avant garde fashions. Daily from 11:30 a.m. Saturday and Sunday brunch, service until midnight, 1 a.m. Friday and Saturday. Cocktails. Good luck on parking. AE MC VISA. Other locations: 8155 Melrose Ave. and 464 N. Bedford Dr. Beverly Hills, same ownership and menu.

Additional Westwood suggestions: THE CHATAM, 10930 Weyburn Ave.; homey, Danish-American menu. PAUL BHALLA'S CUISINE OF INDIA, 10853 Lindbrook Ave.; exciting exotica and tandoori specialties.

Attending events at the Japan America Theatre? Then you'll want to steer towards COMMODORE PERRY'S, in the New Otani Hotel, 120 S. Los Angeles Street, Garden Level, 629-1200. The room is fashioned like the hull of an 1850s clipper ship, with brass studded wooden railings and brass rimmed masts, a low, solid wood ceiling but all the modern conveniences, like a decent wine cellar, live harp music and a dual level seating arrangement. Beneath a giant painting of the Commodore's landing are several semi-circular booths, yours by reservation.

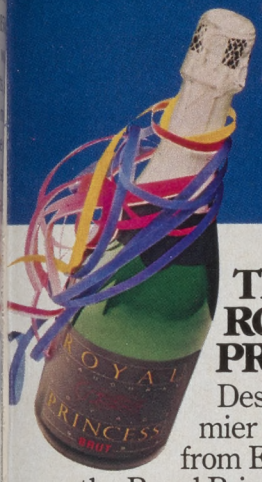
Its close proximity to the Music Center has inspired the hotel to offer a Sunset Dinner (5:30-7:30 p.m.), which, with soup or salad, sorbet, appetizer, choice of chicken Monterey, prime rib, sirloin steak or fresh fish, plus, get this, coffee and dessert for a paltry $13.95, has to be the deal of the century. The regular menu seems a bit steep by comparison but their cioppino, simmered with white wine and tomatoes, seems sizeable enough to have sustained Perry and his crew on their round trip. There are tasty little clams, a few sweet scallops, some good size shrimp, a crab leg, sea bass, salmon and other fish just waiting to be spooned up along with the delectable broth ($22).

The medallions of veal Suedoise, a close relative of the familiar Oscar, prettily garnished with fresh asparagus, crab legs and hollandaise, costs $20.50. It started out as high quality baby veal which, unfortunately was denied T.L.C. and was bludgeoned to death into infant food consistency. No points. They also do pheasant ($18), rack of local fresh lamb ($40 for two); Madagascar pepper steak ($16); broiled salmon ($15); and a Japanese-style bouillabaise with lobster, saffron and other precious ingredients.

If you want a stylish start, the avocado mousse surrounded by tiny bay shrimp and two big, crunchy prawns, is highly recommended ($4.25). All a la carte entrees include fruit sorbet, choice of potatoes, rice pilaf with mushroom and celery bits, or linguine, cooked to the point of perfection, as well as two fresh vegetables. Service, by our waiter Leon, was of first class, luxury liner caliber. Weekday lunch, dinners nightly. Cocktails. Validated parking in hotel garage. All cards. Further possibilities in the area: YAGURA ICHIBAN, 101 Japanese Village Plaza Mall, by the fire tower, and AKASAKA HANTEN, elegant Chinese on the second floor of Weller Court in Little Tokyo.

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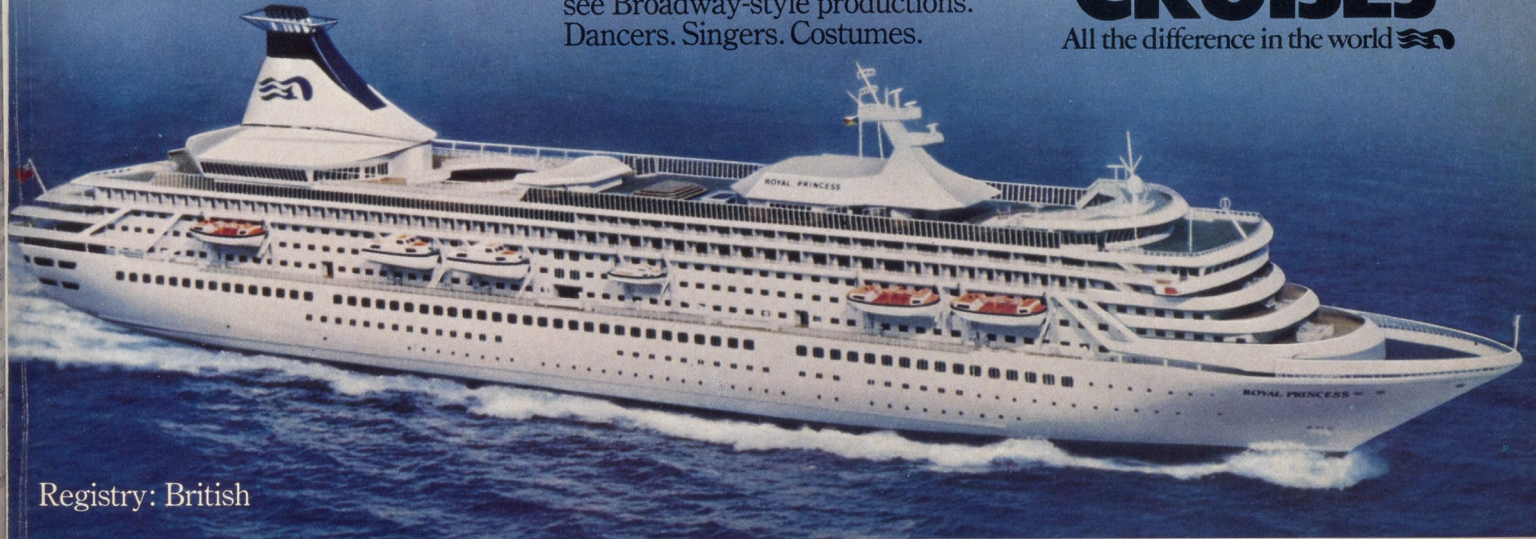
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N.Y. Report

by DALE HARRIS

SUNDAY WITH SONDHEIM

Like virtually every musical written by Stephen Sondheim, *Sunday in the Park with George*, his most recent effort in that direction, is controversial. Which is to say that some people find the show wretched and others wonderful. Actually, "wonderful" is too absolute for these particular circumstances. Even those prepared to wave banners in the public thoroughfare on its behalf have agreed that the show has its drawbacks. No matter. For them, Sondheim is clearly a cause worth crusading for, and the cause in general obviously takes precedence over any momentary lapse from grace.

In his first-night review, Frank Rich, the latest to be elevated to those dizzying heights from which the *New York Time's* drama critic surveys the city's theatrical activity, gave the show an unambiguously warm welcome. Sondheim, Rich averred, had once again extended the boundaries of the Broadway musical. It is true, Rich appeared to concede, that *Sunday in the Park with George* has no plot to speak of, a second act marked by confusion and indecision, no original—or even interesting—ideas, a paucity of tunefulness, and little humor. Nevertheless, it took the musical theatre into new realms and could only be commended. To the same theme, Rich returned tirelessly in a subsequent article, this in turn being followed a week later by a long piece on Mandy Patinkin, the actor who plays the show's protagonist and who discoursed at great length about his relationship to the historical figure on whom the role is based.

Oddly enough, Rich was hardly representative of the daily press as a whole. Clive Barnes, his predecessor at the *Times* and now a star of the *New York Post*, demurred, and so did Douglas Watt, the veteran drama critic of the *Daily News*. Linda Winer, of *USA Today*, on the other hand, seemed to feel that she had been vouchsafed a glimpse of genius at work. When the time for prizes drew near, there were enough of Winer's opinion to garner the musical no fewer than seven Tony nominations, five more than were won by the show's principal rival, *La Cage aux Folles*.

Since then, despite the still-audible sounds of critical disapproval—including some particularly loud ones from the direction of the *Times's* Sunday drama critic, Benedict Nightingale—the Booth Theatre, where Sondheim's show has been running since May 2, has been full at nearly every performance. By the time this article appears in print, *Sunday in the Park with George* will no doubt have won every award in sight,* and will be all set to run for years.

Well, perhaps not for years. For, if one can tell anything from past events, the large public required to keep a show running successfully on Broadway for an extended length of time is not really attracted to Sondheim's work. Even the highly touted, many trophied *Sweeney Todd* did not turn a profit for its investors. Sondheim, you could say, has adherents rather than fans, supporters rather than lovers.

In any case, it would—or so I believe—be very hard to love a show like *Sunday in the Park with George*, an ostensible entertainment whose subject is nothing more or less than the nature of art and its relationship to life. The idea, while not especially original—remember *Lust for Life*? Or *The Moon and Sixpence*? Or *The Agony and the Ecstasy*?—is, at any rate, unusual for a Broadway musical, and, as such, unlikely to appeal to the huge audience currently packing Broadway's Palace Theatre for *La Cage aux Folles*.

Of course, Sondheim is too knowledgeable about the demands of the theatre to present his theme in abstract terms. His nominal subject is the pains-

(continued on next page)

**It did not. – Ed.*



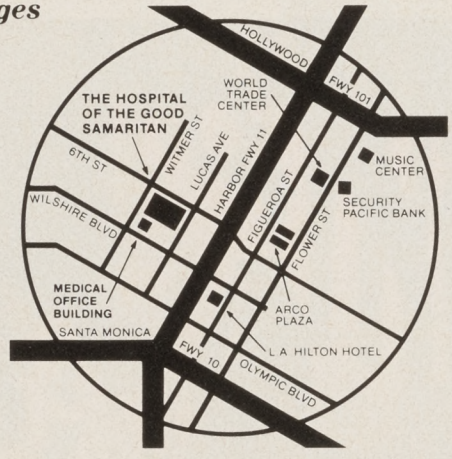
Mandy Patinkin as Georges Seurat in "Sunday in the Park with George".

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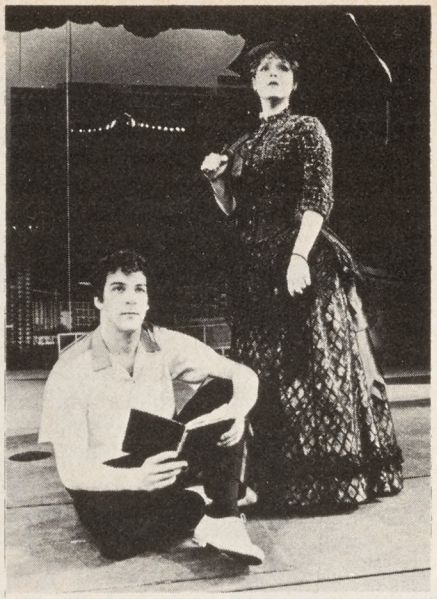
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Mandy Patinkin and Bernadette Peters in "Sunday in the Park with George."

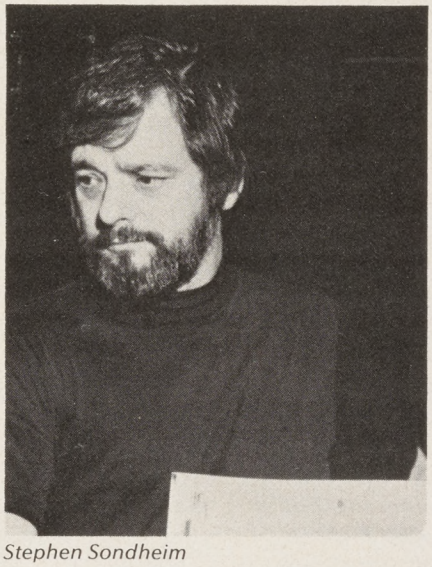
takingly slow, dot-by-dot creation of one of the masterpieces of 19th-century paintings: Georges Seurat's *Sunday Afternoon on the Island of La Grande Jatte*, now in the collection of the Art Institute in Chicago and a work we see taking shape before our very eyes during the course of the first act. At one point Seurat, in the guise of Mandy Patinkin, stands behind a transparent canvas, exactly the size of the actual work of art, and sings about the difficulties of painting, while actually going through the motions of doing so.

But it is not Sondheim's aim to show us merely the artist at work. What he is more interested in revealing is the life to which the painting refers. By disclosing what went into the creation of Seurat's art, by uncovering the personalities and private lives of the many different kinds of people depicted in it, Sondheim makes the point that art converts the unmanageable vitality of life into order, balance, unchanging beauty. Seurat, you see, cannot, give himself heart and soul to anyone. His love is reserved, not for another human being, but for his art. By the end of act one, when the enormous canvas is finally finished, Seurat's girl friend—whose name, incidentally, is Dot—has left him for a pastrycook and is about to emigrate with him to the United States.

Act two, which makes an impression that can best be described as unclear, alternates between the past and the present. The latter is represented by the painter's great-grandson, George, a young American artist (also played by Mandy Patinkin) who specializes in electronic sculpture. Wary of being a mere pawn in the art market game and of be-

ing forced to repeat himself until he runs out of ideas, young George takes off for France and the spot in Paris where his great-grandfather painted his masterpiece.

At first he is discouraged by the sight that greets him: La Grande Jatte, he finds, is built over. No longer a rural retreat, it is an example of civilization at its most mechanized and soulless. Still, by an act of faith, the kind of faith that characters in musicals alone seem to be able to avail themselves of, he rediscovers the spirit of his famous ancestor. And as he does so, lo! the world is transformed—the ugly, glass-curtain buildings disappear and bit by bit the scene becomes once again the one depicted in *La Grande Jatte*. By the time the final curtain falls on Sondheim's musical, we have witnessed the regaining of paradise, but a paradise in which moral and ethical truths play no part. This paradise is dominated by the features of unchanging beauty, by the eternal verities of light, color and form.



Stephen Sondheim

Because of the way in which Sondheim's personality takes over any musical with which he is associated, most people do not seem to have noticed that *Sunday in the Park with George* is not entirely his. The book, though almost as skeletal as the so-called "lead-ins and crossovers" of David Merrick's *42nd Street*, is by James Lapine, who made his name as a writer with *March of the Falsettos*. Lapine also served as the show's director, a task for which he seems more fully equipped and to which he brings a certain flair missing from his script.

Another key figure in the creation of *Sunday in the Park with George* is the show's designer, Tony Straiges, who, all in all, emerges as the evening's real hero. Not only is his three-dimensional recrea-

(continued on p. 73)

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The Fashion Scene

by MARY JANE HEWETT

Remember when a much younger, much slimmer Marlon Brando let out a primal yell for his beloved Stella in *A Streetcar Named Desire?* Since then the T-shirt has never been the same. Making its debut as an expression of a person's individuality, it most often topped jeans and other sporty attire. Not so today. Designers have fallen in love with the ease of styling afforded by T-shirting, taking it off the streets and into some of the most sophisticated events in town.

One such wizard who works wonders with the poly cotton fabric is Rosemary Brantley, who divides her time between Otis Parsons School of Design, where she is chairman of fashion design, and whipping up elegant creations under the Staples label.

Brantley weaves outfits that can take you from the beach to a movie premiere with her collection of dresses, separates, jumpsuits and evening wear – all derived from the simple T-shirt.

Look for her fashions in Macy's, Nordstrom's and I. Magnin as well as other better department stores and specialty shops.

• What the world of high fashion has joined together, let no man put asunder. Designer Yves Saint Laurent is lending his name and creative talents, while Cartier Inc. is handling manufacturing and distribution of a new line of watches, pens, lighters, luggage and leather goods. The worldwide licensing agreement is reported to the first such venture in Cartier's history.

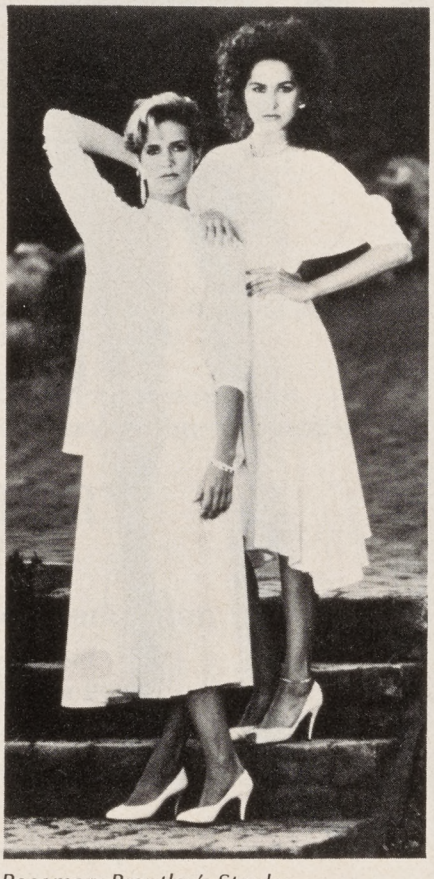
Leather goods range from $30 for a keyholder to $500 for a garment bag. Figure on $250 for a variety of handbags, portfolios and overnight bags, $110 for lighters and $275 for watches.

Stocking up on them for the fall are the Rive Gauche boutiques, Bloomingdale's, Saks Fifth Avenue, Bergdorf Goodman, Neiman-Marcus and I. Magnin.

• It used to be when you mentioned the word "mousse" it conjured up a heavenly airy concoction you knew you shouldn't have but just couldn't resist. Now it's the hottest thing to hit beauty salons. Stylists are crediting a return to shorter, more styled hair with the growing popularity of styling mousses and the return of gels. The former has been successful in Europe for years, but is just beginning to catch on here. Some of the big names in hair care – Pantene, Estee Lauder, Vidal Sassoon, Alberto-Culver, L'Oreal, Revlon and Jheri Redding – are jumping in with their own versions. Our favorite is the Redding, which is debuting the product in delicious variations of lemon, chocolate and strawberry

Salons are demonstrating Redding products first hand, while department stores are setting up special clinics. Other manufacturers say they will depend on the power of advertising to deliver their message.

• Summertime reading: The nation's Second Lady of beauty (if you count her mom, Georgette, as the First Lady) is coming out with *Kathryn Klinger's First Book of Beauty* (Simon & Schuster, $16.95). The very pregnant Ms. Klinger talks about how to keep that glow during those nine months. Among her tips: Stay away from beauty machines or scrubbers to prevent scarring and bruising during this sensitive time. Also, forget hair dye, because the scalp is overly absorbent. If you must color, try streaking without touching the scalp.



Rosemary Brantley's Staples

• Estee Lauder is unveiling her personal collection of luxurious skincare products called the "Re-Nutrive Dry Skin Enrichment Program"– and not a moment too soon for those devoted sun worshippers whose epidermis is so dry you can almost hear it cracking. The collection contains four products especially for those women with dry, delicate skin, including Extra Rich Liquid Re-Nutriv; Extra Rich Firming Mask that promises to polish, soothe and smooth without robbing the skin of its precious oils; Gentle Skin Toner, a mild, non-alcoholic herbal rinse with a gel-like texture to clear away the last traces of cleanser; and Extra Rich Re-Nutriv for hands and arms, a special complex of sunscreens that guards against formation of age spots as well. Now don your bikini and head for the surf.

• There's no end to what can be accomplished when the California Mart teams up with the Rainbow Guild for the charity organization's annual luncheon and fashion show to benefit the Amie Karen Cancer Fund for Children. This year's event, held in the Ballroom of the Beverly Wilshire Hotel, featured fall fashions from around the world, modeled by *General Hospital's* Shelly Taylor Morgan, *A.M. Los Angeles's* Harold Green, *Entertainment Tonight's* Mary Hart, plus Sasha Stallone, Sonny Bono and Jayne Meadows.

On view were colorful, appliquéd suedes and leathers by Nooshin; a red chintz jumpsuit paired with a flowing grey jacket from Patti Cappalli; Bonnie Strauss' black velvet dress with V back drape worn with white anklets (the season's newest craze), and Mercedes & Adrienne's elegant white tapered slacks topped with a white silk blouse accentuated with sequined shoulders and tie.

However, the over-30 group, while appreciative of most of the designs, saved its unbridled enthusiasm for the parade of lush furs from Somper – white fox opera cape, full-length lynx coat and sporty mink jackets, of which there were plenty.

When last seen, many of the nattily attired matrons were headed for Rodeo Drive to hunt down some of the very same fashions. □



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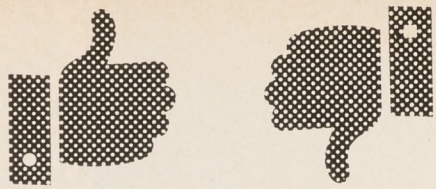
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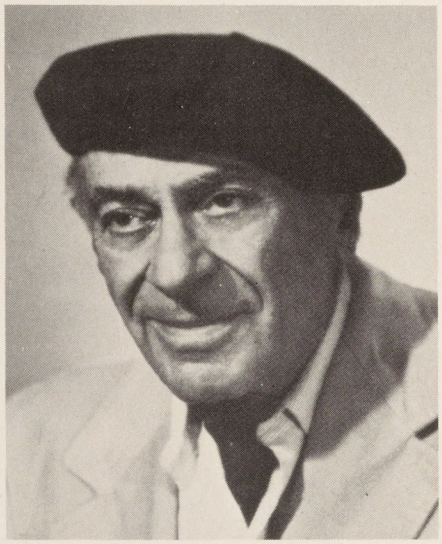
REVIEWS:

by SUSAN LaTEMPA

JED HARRIS, THE CURSE OF GENIUS
by Martin Gottfried
Little, Brown, $19.95

A biographer with a flair for the dramatic, Martin Gottfried has pounced upon the life of Jed Harris, giving shape and form to the legend of The Legend only four years after Harris' death. Stating in the opening pages that the most interesting thing about Harris was "his reputation for evil-doing," Gottfried writes:

> Jed Harris had been one of those fabulous young men for whom the Roaring Twenties were named. His rise had been heady even for those roller-coasting times: within just two years this unknown youngster had produced four smash hits...He was earning forty thousand dollars a week. He made the cover of *Time*...he was twenty-eight... And then he embarked on a slow, painful decline that ended in his virtual disappearance. By the time he died the shock wasn't over the ending of a fabulous career. The shock was that he had been alive all these years.



Jed Harris, in later years.

Gottfried is no ghoul. The result of his quick decision to write about Harris (he seems to have been at Harris' memorial service himself) is curiously dichotomous. On one hand, many of Harris' relatives, spouses, and theatre colleagues

have survived him and were available to be interviewed (or, as was the case with several people like Ruth Gordon or Katherine Hepburn, to refuse to discuss him). On the other hand, most of Harris' relationships ended bitterly, and so few of the memories shared with the biographer were of recent vintage. Events are seen across the span of time, as if Harris had indeed been dead for many years.



A late 1930s photo of Harris (left) with casting director Paul Streger (center) and legendary press agent Richard Maney.

And what events they are. Harris' life curiously parallels that of another American who has been called a genius, poet Delmore Schwartz. Both were children of Jewish immigrants, both achieved early success and can be said to have "peaked" in their twenties, both were destructive in their personal and professional relationships, and both suffered long and ignoble declines. Schwartz, who like Harris, spent many of his last months in a seedy Manhattan hotel, is remembered not only by what others have written about him (James Atlas' remarkable biography, Saul Bellow's novel *Humboldt's Gift*), but by the writing he himself left behind — poems, essays, and short stories, including the unforgettable *In Dreams Begin Responsibilities.* Harris, theatre producer and director, left no tangible artifact. His reputation as a producer and director of genius relies upon accounts of eyewitnesses, and his reputation as a cruelly manipulative human being may come to overshadow his professional achievements.

Gottfried has rich material to work with. Harris worked with most of the major talents of American theatre in the '20s and '30s — and he managed to alienate all of them. He cheated George Abbott out of his director's percentage for *Broadway,* Harris' first big success. He destroyed a relationship with George S. Kaufman in a single phone call. The

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From the original (1927) Broadway production of "The Royal Family" by George S. Kaufman and Edna Ferber. The producer was Jed Harris.

two had been through the fabulously successful production of *The Royal Family* together but after listening to Harris' vicious remarks on the phone, Kaufman severed all connections with the producer and later remarked that when he died he wanted to be cremated and have his ashes thrown in Harris' face.

Harris' erratic behavior and meanness were tolerated while he was successful and before he'd run out of playwrights and actors who would work with him. But by 1938, when he produced and directed the premiere of Thornton Wilder's *Our Town,* the petty misdeeds had given way to more tragic and complicated evils. Harris is credited with achieving the dry, unsentimental tone that made the initial production of *Our Town,* by all accounts, an historic moment in American theatre. His artistry gave us the "umbrella scene" at the cemetery. He is blamed by many, however, for the suicide, days before the opening, of Rosamond Pinchot, with whom he was involved at the time, and who worked on the production. Others would never forgive his treatment of Margaret Sullavan, with whom he had a long and turbulent affair, his unrelenting coldness to his son by Ruth Gordon, or his abusive attempts to break up several marriages.

This is the man who said to Laurence Olivier, moments before the curtain rose on opening night of *The Green Bay Tree* (1933), "Goodbye, Larry. I hope I never see you again." Olivier never spoke to Harris again, but he remembered him well. He modeled his portrayal of Shakespeare's evil monarch, Richard III, on Harris. "I thought of the most venal person I knew," Olivier is quoted as saying, "and that was Jed Harris. I based my make-up and performance on him."

And so, perhaps, Harris' personality lives on, while his artistic achievements fade from memory. He lives on in Olivier's film version of Richard III, in Ben Hecht's novel *A Jew in Love* (which Gottfried calls "vicious"), and in the memoirs, written and spoken, of scores of articulate storytellers.

THE ENTHUSIAST
A Life of Thornton Wilder
by Gilbert Harrison
Ticknor & Fields, $19.95

It is unfair, unpleasant to consider, and probably untrue that the bad guys are more interesting than the good guys, but reading this biography of Thornton Wilder is a disappointment in juxtaposition with the breathless, gritty tale of Jed Harris. Why? It's refreshing at first to breathe the clean air of Wilder's loving humanism, to see how he loves his



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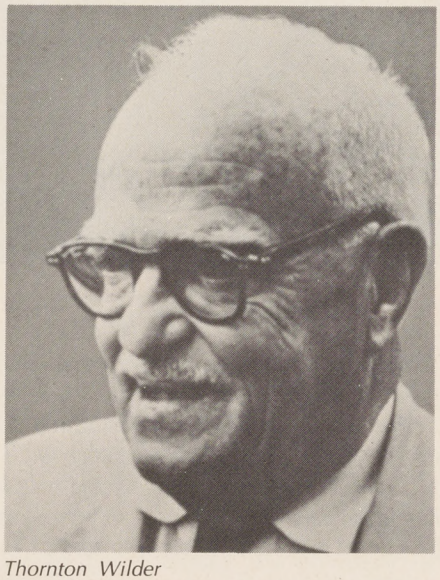
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mother, trusts his agent, admires his teachers, works hard, studies hard, and (of course) achieves success. But just as *Our Town* is most often experienced today as a cloyingly sentimental play, Wilder's life comes across in this treatment as the story of a sweet schoolteacher who writes nice books and plays that even the children can be exposed to. Just as *The Skin of Our Teeth* now seems more akin to *The Flintstones* than to *Finnegan's Wake* (from which Wilder was "accused" of drawing inspiration), so this biography somehow fails to convey the intellectual muscularity of its subject.



Thornton Wilder

The problem may be one of technique. Harrison quotes extensively from letters, which contrasts unfavorably with Gottfried's reconstructed conversations in *Jed Harris.* Harrison seems to believe himself sympathetic to Wilder, but quotes more extensively from detractors of Wilder's work than admirers. He manages to make both novels and plays sound insipid, dated, and dull. Gottfried is sharp and opinionated about Harris' personal life; Harrison is coy about Wilder's.

Harrison shows us that Wilder was productive, enthusiastic, charitable, kind, energetic, and not uncomplicated or consistently cheerful. He fails to show us that he was interesting.

TWENTIETH CENTURY THEATRE, Volumes I and II
by Glenn Loney
Facts on File, $60 each volume

This is the best of recent theatre encyclopedias, offering information on both British and American theatre. It is neither all-encompassing (thankfully) nor so terse as to simply list data and not allow for a good browse. Organized chronologically, it is indexed well, offering not only play titles but theatre companies and individuals as starting points of reference. Rather than having to refer to one reference book if all that's known is the title of the play, and to another if one knows the year of production and is hoping to find a photo, and a third if in search of information about a particular actor, it is possible with *Twentieth Century Theatre* to approach the research from a number of entries.

One could, for example, look up *Private Lives,* find that its London premiere was in 1930 and had 101 performances, that its New York premiere was in 1931, and that there was a London revival in 1944 with 716 performances. We can find out who was in the cast, and what the *Times* critic thought of the show.

The listings are arranged by year, with five sections catagorizing the entries in each year. "American Premieres" and "British Premieres" list the first productions of plays, generally in the commercial theatre. "Revivals/Repertories" provides entries including the seasons of theatres as diverse as the Royal Shakespeare and the Circle Repertory, as well as notes on, for example, important productions at the Sundown Theatre in Livingston, Texas. "Births/Deaths/Debuts" provides information about actors, directors, and other theatre workers. "Theatres/Productions" lists entries important to theatre history such as the implementation of the Equity off-off-Broadway showcase code, notes on theatres built or burnt down, etc.

Well-chosen black-and-white photos augment the text, which is printed on a pleasing matte paper. □


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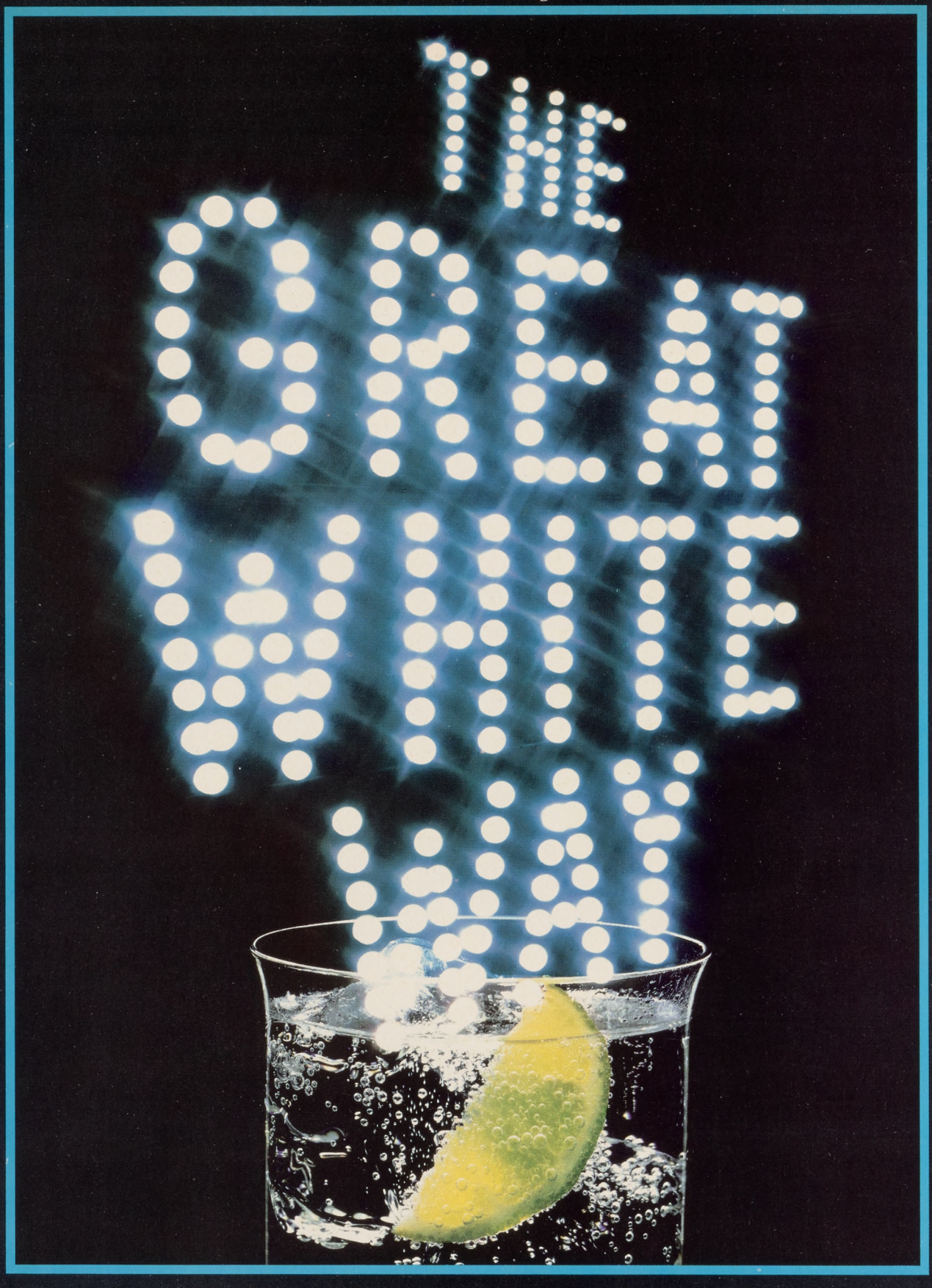
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HEADING NORTH

The pick of the summer's entertainment in the Bay Area

by ALLAN ULRICH

As its inhabitants know so well—and its summer visitors discover annually—July and August in San Francisco compare with those months in no other major American city. (This is, after all, the place where Mark Twain almost froze to death under the sign of Leo.)

But this also is a city in which the performing arts simmer all summer long, providing a particularly pleasing adjunct this year for visitors travelling to the Bay Area after completing their Southern California revels at the Olympic Games, the Olympic Arts Festival, the Hollywood Bowl, etc.

Herewith, some Bay Area highlights for July and August, with phone numbers (the area code is 415) provided.

With all the goodies on deck, one must confess that San Francisco's greatest theatrical event in July will be the Democratic National Convention, meeting at the Moscone Center. Can anything devised by our performing arts groups match the Dems for drama, pathos and sheer theatre?

Well, it won't be for lack of trying. If events this summer have acquired a slightly political flavor (Will Rogers, the Gershwins' *Of Thee I Sing),* that's the explanation. It also explains why the July schedule seems so full of activity, both in town and at the usual warm-weather festival sites a short jaunt from the Golden Gate.

American Conservatory Theatre keeps its doors open this summer, hosting veteran actor James Whitmore in *Will Rogers' U.S.A.* at the Geary Theatre (673-6440) through August 5. Adapted and directed by Paul Shyre, the one-man show opened in 1970 and was last seen in San Francisco in 1974. Humorist, actor, journalist and social commentator, Rogers wore the mantle of America's unofficial court jester and, in a small but significant way, afforded the nation some laughs when it needed them most, right in the midst of the Depression era.

The leading holdover in July is *La Cage aux Folles,* the musical comedy about two homosexual lovers, inspired by the hit French movie, in turned inspired by the Parisian stage success. Harvey *(Torch Song Trilogy)* Fierstein did the adaptation, Jerry *(Hello, Dolly!)* Herman wrote the songs. The cast includes Keith Michell as the long-suffering Georges and Walter Charles as the flamboyant nightclub entertainer, Albin. Arthur Laurents directed; the opulent sets and costumes are by David Mitchell and Theoni V. Aldredge. *La Cage aux Folles* is lodged at the Golden Gate (775-8800) until late August.

Both the Berkeley Repertory Theatre (845-4700) and the Berkeley Shakespeare Festival have announced ambitious plans for this summer. Berkeley Rep's sole offering is *Kabuki Medea,* the Greek myth retold with the pageantry of traditional Japanese theatre. Conceived, designed and directed by Shozo Sato, artist-in-residence at the University of Illinois, *Kabuki Medea* runs through July 15. Comic elements leaven the tragedy in this version. Medea is a princess from Okinawa. She flees to Korea, and Jason chases the golden dragon, fresh from fighting Mongolian invaders. The cast for this East-West blend includes Hope Alexander-Willis as Medea and David Booth at Jason.

Downtown San Francisco is alive this summer with theatre, flourishing with a vigor it hasn't shown in years. Through July 15, the attraction at the Alcazar is *Welcome to Transylvania: A Musical.* It's a madcap vampire romp set in a turn-of-the-century English music hall. The original Bram Stoker novel is presented as play-within-a-play. Doug Johnson wrote the book and lyrics, and also directs. The composer is John Aschenbrenner. The star, as he was when the work premiered at the Berkeley Repertory Theatre a decade ago, is Joe Spano, who went on to fame and reruns in TV's *Hill Street Blues* (775-7100 for tickets).

The Berkeley Shakespeare Festival will produce three plays this season and again they will alternate in repertory at the open-air amphitheatre in John Hinkel Park. Opening the festivities on July 13 will be *Othello,* directed by Richard E.T. White, and featuring Tony Amen-

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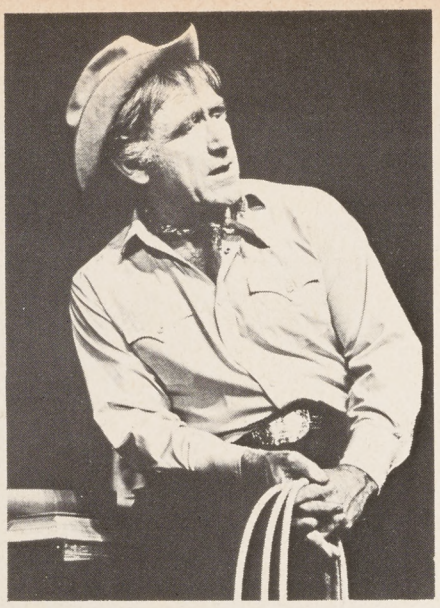
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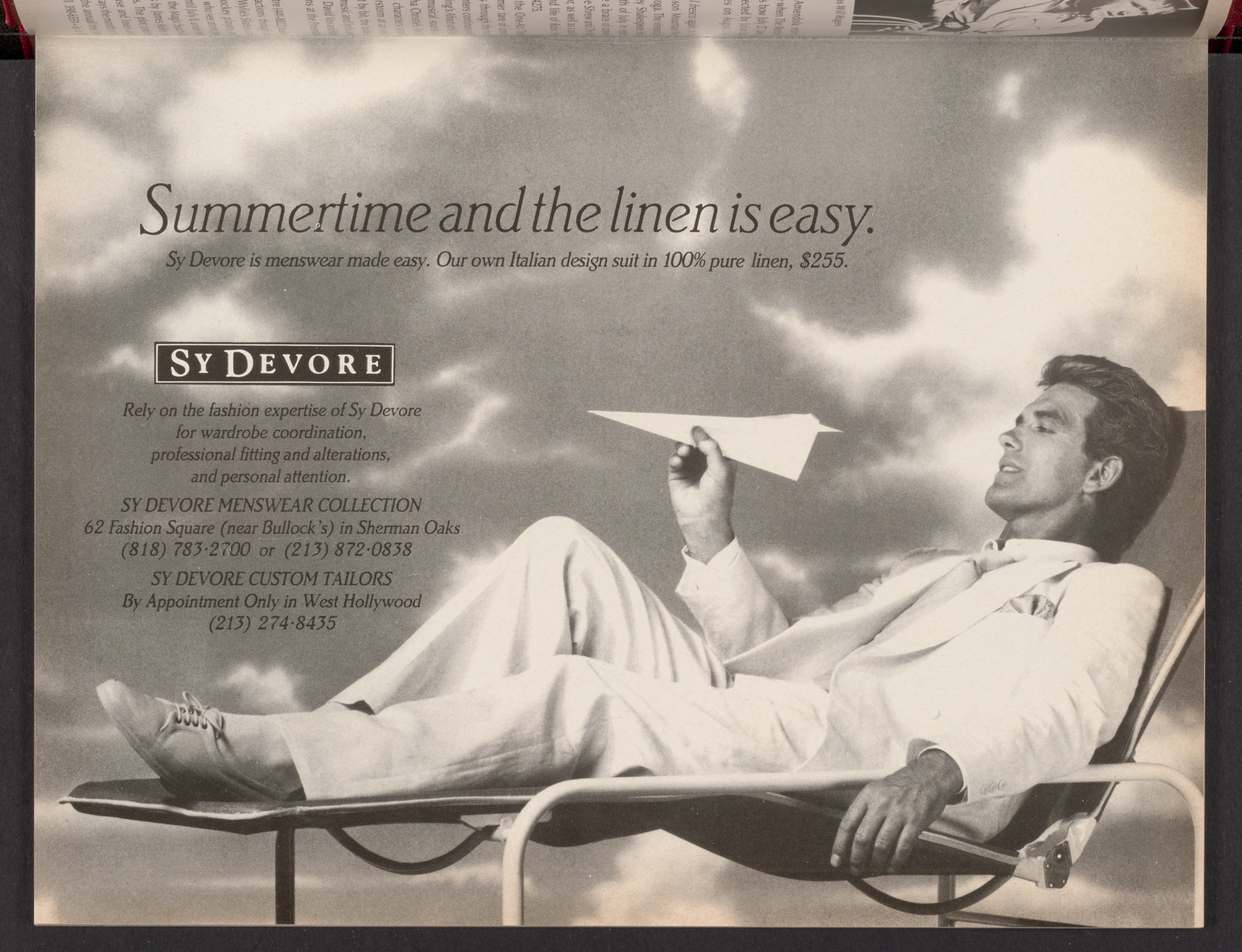
dola as Iago. Amendola returns in directorial guise when *The Merchant of Venice* makes its bow July 27. *Love's Labour's Lost*, directed by Julian Lopez-Morillas, arrives on August 24. Call 548-3422.

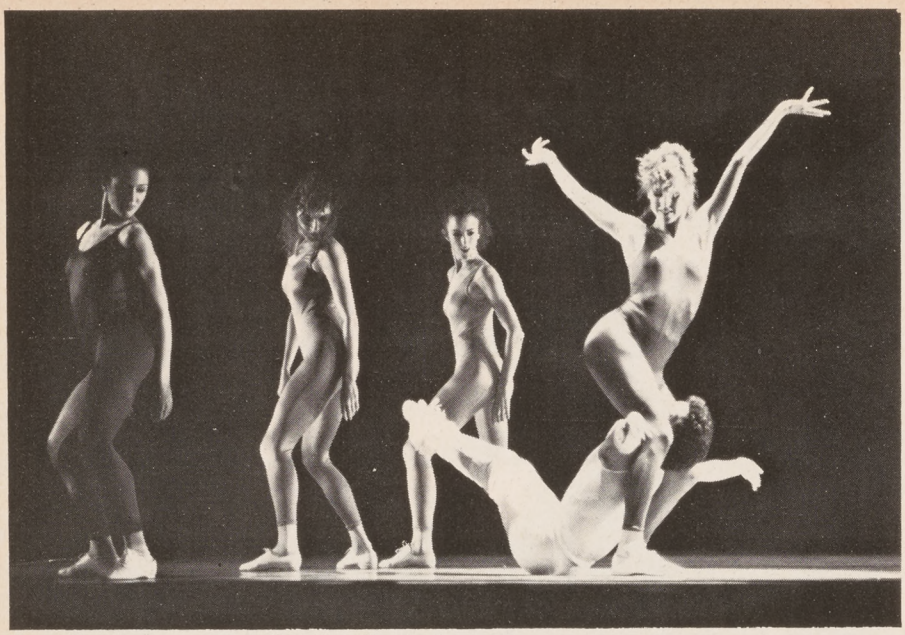
Shakespeare *al fresco* again, this time at the Paul Masson Mountain Winery high above Saratoga. The vineyard plays host to the Valley Shakespeare Festival during the month of July. In repertory this summer are a brace of comedies, *The Taming of the Shrew* and *The Merry Wives of Windsor*, as well as a pastiche on the career and life of *Robin Hood*. Phone: (408) 725-4275.

The Funnies, the One-Act Theatre Company's summer fare of comedies and farces, stays through the month. And the Lamplighters continues with its revival of *Something's Afoot* until July 29. The plot of this musical sounds suspiciously like Agatha Christie's *Ten Little Indians*, with its characters stranded during a thunderstorm at an isolated country estate. Bit by bit, the bodies accumulate. Book, music and lyrics are by James McDonald, David Vos and Robert Gerlach. It happens at the Presentation Theatre.

The Magic Theatre (441-8822) busies itself with two attractions through early summer. Stephen Wylie's *Skaters*, a zany comedy about hockey players, army colonels and folks who see atoms, plays at the Northside until July 8, under Andy Doe's direction. At the Magic Southside, it's *Cutting Canvas* by James Keller and Albert Takazauckas. The plot concerns an artist, his spouse and lovers and a weekend party. It stays the month of July.

July means that the annual free Stern Grove Festival—call 398-6551—is in full


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For lovers of musical theatre, a couple of recommendations are in order. The Lamplighters, which usually devote their performing hours to Gilbert & Sullivan, are currently (through July 29) reviving *Something's Afoot,* a murder mystery musical about ten people stranded in an isolated English manor house during a thunderstorm. The author-composer team comprises James McDonald, David Voss and Robert Gerlach. It plays weekends at the Presentation Theatre (752-7755).

Donald Pippin, founder of Pocket Opera, will spend the summer presiding over an "Offenbachanalia," 14 performances of four frothy operettas, all in Pippin's witty translations. The delicacies are *La Belle Hélène, La Vie Parisienne, La Périchole* and the rarely heard *Pont des Soupirs (Bridge of Sighs).* The merriment runs July 21-Aug. 12 at the Herbst Theatre (398-2220).

Down on the Peninsula, Theatreworks offers Tom Stoppard's *On the Razzle,* an adaptation of Johann Nestroy's 18th century farce, *He's Out for a Fling.* Transferred from Vienna to the San Francisco of 1905, the comedy is directed by Geoffrey Reeves. It plays in repertory with Istvan Orkeny's comedy *Catsplay* and the revue *Eubie!* Theatreworks performs at Lucie Stern Center (phone 329-2623.)



George Cleve conducting at Stern Grove.

A relative oldtimer, the Midsummer Mozart Festival, celebrates ten years under its founder and music director, George Cleve, with a quartet of concerts with soloists: violinist Daniel Kobialka, flutist Julius Baker and pianists Claude Frank and Alicia de Larrocha. The festivities begin on July 11 and conclude with de Larrocha, Cleve and the Mozart Orchestra in a gala affair at Davies Hall. Call 775-2805 for complete details.

The San Francisco Symphony's perennial series of pops concerts runs July 18 through August 13 at the Civic Auditorium, while the Israel Philharmonic, under Zubin Mehta, visits Davies Symphony Hall on July 29. Ticket information for both events: 431-5400.

For dance fans, July inevitably means the return of the Joffrey Ballet to the Opera House. Dates this year are July 2-15; call 431-1210. As usual, this energetic, versatile troupe will balance the classic and the contemporary in the patented Joffrey manner. New to the company's repertoire this year are Jiri Kylian's lyrical *Dream Dances,* set to Luciano Berio arrangements of folk songs; Paul Taylor's deliciously wicked social satire, *Cloven Kingdom* and a brace of pieces by Gerald Arpino, the Joffrey's associate director.

July 19 marks the start of a short, Opera House summer season for the S.F. Ballet (558-2887). The bill will include a retrospective look at some of the company's finest creations of the past decades.

Continuing art exhibitions of note: The S.F. Museum of Modern Art's Collectors Forum is sponsoring its third biennial, concentrating on the current trend of Neo-Expressionistic Art as interpreted by European and American artists. Call 863-8800 for details. "Grant Wood: The Regionalist Vision" lingers in the M.H. de Young Memorial Museum (621-3838) through mid-August. Wood's famous "American Gothic" will be there, too. □



"Daughters of the Revolution"– from the Grant Wood exhibition at the M.H. de Young Museum.

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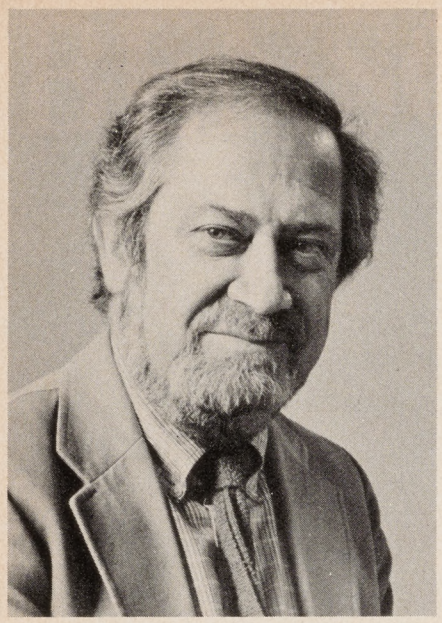
*Members of the Executive Committee

Meredith Willson, an honorary member of the Los Angeles Philharmonic Association's Board of Directors since 1963, died on Friday, June 15, in Santa Monica at the age of 82. A well-known composer and prominent figure in films and musical theatre, Mr. Willson will be greatly missed by all who were touched by his warmth and enthusiasm.

Born in Mason City, Iowa, on May 18, 1902, Mr. Willson studied flute and piccolo at New York's Damrosch Institute of Musical Arts and with Parisian flutist George Barrere. In 1921 he joined the John Philip Sousa band and four years later became a member of the New York Philharmonic. After deciding to concentrate on a career as a composer/conductor, he moved to Hollywood in 1930 and began working in movies and radio. In the ensuing years he was music director for Charlie Chaplin's *The Great Dictator,* conducted numerous symphony orchestras (on many occasions the Los Angeles Philharmonic at the Hollywood Bowl), wrote four books (including an autobiography) and appeared on many radio and television shows.

It was in 1950 that Mr. Willson decided to create a theatre work based on his boyhood experiences in a small town in the Midwest. *The Music Man* took him seven years and 38 rewrites to complete. It was an immediate hit, winning Tony awards for best musical, book and score and, later, an Oscar for the movie version and a Grammy as best original cast album. It has since proven one of the most enduring and well-loved pieces in the musical theatre repertoire.

Mr. Willson subsequently wrote two shows that were also successful — *The Unsinkable Molly Brown* and *Here's Love.* At the time of his death he was working on a new musical, *That Music Man's Music,* which is scheduled to premiere in October in Los Angeles.



A Message from the Bowl's General Director

Once again, it is with genuine pleasure that I extend a friendly welcome to every single visitor to the Hollywood Bowl. The splendid musicians of the Los Angeles Philharmonic, as well as the enthusiastic, devoted members of our administrative staff, join me in thanking you for your patronage. It is our hope that you will enjoy the performances and the ambience that make every concert at the Bowl such a very special event. To help make these events even more enjoyable for everyone, your cooperation will be deeply appreciated in not disturbing your fellow Bowl-goers by taking care to avoid dropping bottles and other noisy objects during performances, and also by confining your smoking to intermissions and the time before and after each concert.

This year, more than ever, our audiences will include guests from places far and wide, domestic and foreign. One of the goals of most visitors to Los Angeles is an evening at one of the world's most famous, distinctive and pleasant open-air concert spaces, where they can hear the superb musicians who comprise the Los Angeles Philharmonic. After more than sixty years of phenomenal artistic progress, the last twenty-two under Zubin Mehta and Carlo Maria Giulini, we are proud to welcome soon our next music director, André Previn, who will surely enhance further the quality and the versatility of our great Orchestra. All this — the Bowl, the Philharmonic, the enormous range of our services to the community — would not be possible without the loyal, generous and unselfish support of our Board of Directors, our more than 2,000 volunteers, and the Board of Supervisors and the Music and Performing Arts Commission of the County of Los Angeles. The California Arts Council, the National Endowment for the Arts and the City of Los Angeles also help substantially to ensure that the Philharmonic and the Bowl will continue to flourish. To them, as well as to those thousands of individuals, corporations and foundations who contribute so generously to eliminate the inevitable deficits facing non-profit performing arts institutions everywhere, we say a very sincere "thank you," and express the hope that they will share our pride in bringing to Los Angeles and the world the best of musical experiences for now and for countless generations in the future.

In welcoming our audiences to this Olympic "Winning Season" at the Bowl, I think it is only fitting to honor those musical "champions" whose performances will grace our stage this year. It was certainly not difficult to assemble an illustrious group of artists who had won prizes at important musical competitions throughout the world, as long ago as 1943 (Eugene Istomin: the Leventritt Award) or as recently as 1983 (Mihaela Martin: the Indianapolis International Violin Competition). However, there are numerous outstanding musicians who, for a multitude of valid reasons, have never entered a single competition, but have enjoyed careers of distinction with performances that have brought infinite pleasure and enrichment to audiences throughout the world (Alicia de Larrocha and Jean-Pierre Rampal, for example).

While this year it was obviously appropriate that there should be some emphasis on competition winners, this does not imply that we subscribe to the idea that competitions are essential, or even desirable, in a musician's development towards a successful career, let alone a satisfying artistic growth. The competitive element inherent in all forms of competition does not necessarily suit the personality of every sensitive artist. The achievement of total technical command (so often excessively prized by competition juries) may well become an end in itself, whereas style, musicianship, individuality and all those other less easily definable qualities that give a unique and special character to the work of an artist, are often overlooked by those who sit in judgement at public trials of musical prowess.

Let us therefore honor not only those who have survived the rigors of music competitions and won the awards, but also the many artists whose ability to move, enlighten and uplift us has ensured them a permanent place in our affections and on our stages.

Ernest Fleischmann
Executive Director,
Los Angeles Philharmonic Association
General Director, Hollywood Bowl



1984 Open House at Hollywood Bowl

Children's International Festival of Performing Arts
Performances and Workshops
Mondays through Fridays
July 9–August 17

J.P. NIGHTINGALE
Masters of Ceremonies

JULY 9–13
"An Olympic Revue"—J.P. NIGHTINGALE
*"Piñata!"—Mexican Folk Art with OLGA PONCE FURGINSON

JULY 16–20
"Words 'n' Music"—JANET and JUDY ROBINSON
"From a Magic Nation"—L.A. MOVING VAN & PUPPET CO.
*"The Miracle of Mime"—JUDI GARRATT

JULY 23–27
"Legend into History"—CHIEF RED DAWN and BLUE EAGLE
"We Love Opera"—DAVID SCOTT OPERA ENSEMBLE
*"Signs of the Time" (Ameslan)—CINDY TANAKA and DIANE JONES

JULY 30–AUGUST 3
"Letters to Harriet Tubman" by PAUL MORSE featuring NYNA SHANNON ANDERSEN
"Anyone Can Dance!"—LORETTA LIVINGSTON & DANCERS with Jon Norton, percussion
*"Let's Make Music"—STEVEN TRAUGH

AUGUST 6–10
"Modern Minstrelsy"—THE TROUBADORS (COULTER and LEWIS)
"Dance Traditions of Japan"—FUJIMA KANSUMA KAI
*"Discover the River of Gold"—create a puppet with BETSY BROWN

AUGUST 13–17
In the Workshop Theatre (9:30 and 10:30)
"Sense and Nonsense"—DAN CROW
"Summer Strings"—BOB BAKER MARIONETTE THEATRE
On the Plaza Stage (10:30 and 11:30)
"Super Sounds"—SUPERCUSSION PLUS

Presented by the Los Angeles Philharmonic Association and Hollywood Bowl Volunteers
Produced by Jacqueline Ruiz Blew
Monday through Friday at 9:30 & 10:30 a.m.
Admission: $2.00
Free Parking

COME join us for a fun-filled summer morning at Hollywood Bowl! **Enjoy musicians, actors, singers, dancers, artists, puppets,** and **mimes** in performances and workshops just for you; drop in on a rehearsal of the **Los Angeles Philharmonic;** even bring a picnic and lunch in one of the Bowl's delightful picnic areas.

PERFORMANCES: in the Box Office Plaza at 9:30 and 10:30 a.m.

WORKSHOPS *(marked with a star): participation for children, ages 5 and older, following the performances at 10:30 and 11:30 a.m. Please note: **space is limited and reservations are required, so please order early.**

SIGN LANGUAGE: on Wednesdays, the 9:30 performances and 10:30 workshops are interpreted in sign language for the hearing impaired.

INFORMATION: phone (213) 850-2077.

Los Angeles Philharmonic Orchestra

(founded 1919)

Simon Rattle, Principal Guest Conductor
Michael Tilson Thomas, Principal Guest Conductor
Neal Stulberg, Exxon/Arts Endowment Assistant Conductor* **William Kraft,** Composer-in-Residence†

1st Violins
Sidney Weiss
Principal Concertmaster
Alexander Treger
Second Concertmaster
Irving Geller
Associate Concertmaster
Mark Baranov
Assistant Concertmaster
Tamara Chernyak
Tze-Koong Wang
Rochelle Abramson
Mark Kashper
Lawrence Sonderling
Barbara Durant
Charlotte Sax
Mischa Lefkowitz
Barry Socher
Edith Markman
Richard Leshin
William Heffernan
Camille Guastafeste
Michele Bovyer

2nd Violins
Harold Dicterow
Principal
Jeanne Aiken
Associate Principal
Lori Ulanova
William Rankin
Jack Gootkin
Janet DeLancey
Roy Tanabe
Michael Nutt
Robert Witte
Guido Lamell
Fred Broders
Carlo Spiga
Judith Mass
Paul Stein
Maria Larionoff
Dale Allmond

Violas
Heiichiro Ohyama
Principal
Arthur Royval
Assistant Principal
Jerry Epstein
Irving Manning
David Stockhammer
Murray Schwartz
Albert Falkove
Richard Elegino
Charles Lorton
Sidney Fagott
Dale Hikawa

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

Cellos
Ronald Leonard
Principal
Daniel Rothmuller
Associate Principal
Nino Rosso
Assistant Principal
Mary Louise Zeyen
Howard Colf
Stephen Custer
Barry Gold
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Don Cole
Peter Snyder

Basses
Dennis Trembly
Principal
Bruce Bransby
Principal
Barry Lieberman
Assistant Principal
Jack Cousin
Richard D. Kelley
Frank Granato
Arni Heiderich
Frederick Tinsley
John Schiavo
Christopher Hanulik

Flutes
Anne Diener Giles
Principal
James Walker
Principal
Roland Moritz
Miles Zentner

Piccolo
Miles Zentner

Oboes
Barbara Winters
Principal
David Weiss
Principal
Donald Muggeridge
Robert Cowart

English Horn
Robert Cowart

Clarinets
Michele Zukovsky
Principal
Lorin Levee
Principal
Merritt Buxbaum
David Howard

E-Flat Clarinet
Merritt Buxbaum

Bass Clarinet
David Howard

Bassoons
David Breidenthal
Principal
Alan Goodman
Principal
Walter Ritchie
Patricia Kindel

Contrabassoon
Patricia Kindel

Horns
William Lane
Principal
John Cerminaro
Principal
Ralph Pyle
George Price
Brian Drake
Robert Watt
Assistant Principal

Trumpets
Thomas Stevens
Principal
Donald Green
Associate Principal
Rob Roy McGregor
Boyde Hood

Trombones
Byron Peebles
Principal
Ralph Sauer
Principal
Herbert Ausman

Bass Trombone
Jeffrey Reynolds

Tuba
Roger Bobo

Timpani and Percussion
Mitchell Peters
Principal
Raynor Carroll
Principal
Walter Goodwin
Charles DeLancey

Harp
Lou Anne Neill

Keyboards
Zita Carno

Librarians
James Dolan
Roy Tanabe
Assistant
Katherine Dolan
Assistant

Personnel Manager
Irving Bush

Stage Manager
George Coble

†The nationwide Composer-in-Residence program, designed and administered by MEET THE COMPOSER, INC., is funded by major grants from EXXON CORPORATION, the ROCKEFELLER FOUNDATION, and the NATIONAL ENDOWMENT FOR THE ARTS.
*The Exxon/Arts Endowment Conductors Program, administered by AFFILIATE ARTISTS INC., is sponsored by EXXON CORPORATION, the NATIONAL ENDOWMENT FOR THE ARTS, and participating orchestras.

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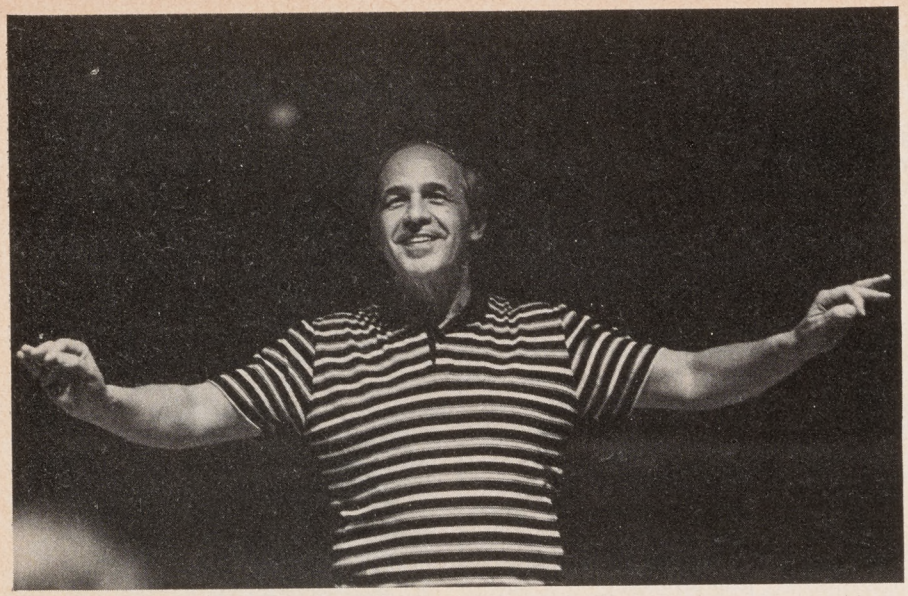
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Boulez rehearsing at Royce Hall. . .

Los Angeles Philharmonic and Pierre Boulez: A Triumphant Collaboration

For the past several years, the Los Angeles Philharmonic has been taking up residence in July at its summer home, the Hollywood Bowl, having covered itself with glory in a major international tour in May. This season the glory is as glowing as ever, but it was achieved right in our own back yard — UCLA and Ojai. The occasion was the Philharmonic's most exciting "new music" undertaking ever — an historic five-week collaboration with the distinguished French composer/conductor Pierre Boulez. Mr. Boulez' residency with the Orchestra consisted of three concerts at UCLA's newly renovated Royce Hall, and two concerts at the famed Ojai Festival, and, of course, all of the intensive rehearsals in preparation for what turned out to be a quintet of triumphant performances, for which conductor and Orchestra won the acclaim of critics and the enthusiasm of audiences.

"Festival Boulez/LA" at UCLA, which was made possible by a generous grant from Getty Oil Company, marked Mr. Boulez' first appearances in America since he ended his music directorship of the New York Philharmonic in 1977. The rapport between Mr. Boulez and our Orchestra, which he last guest conducted in 1975, was instant, and distinguished by the kind of intense mutual respect and admiration that made possible "...the superb quality of the performances..." (Martin Bernheimer, Los Angeles *Times).* The *Times* critic noted the "frenetic, even discerning, applause in the packed house" (for the second concert), and commented on "[Boulez'] poetic, wildly surging, astonishingly flexible, ultimately shattering performance of 'La Mer.'"

Mark Swed, in the *Herald-Examiner,* summarized his reaction to the Festival this way: "The quality of performances Boulez has been getting from the Philharmonic is nothing short of remarkable. Equally remarkable, it might seem, has been the response from local audiences, who have been treating Boulez like a conquering hero.... For the moment, Los Angeles, which is the only place where Boulez has conducted in six years, is the envy of musical America."

The *Daily News* critic Richard S. Ginell, wrote, "The Philharmonic played with exceptional clarity and energy for its exacting guest conductor, Pierre Boulez. . .The agenda was strong and adventurous, a spectacular panorama of the 20th century led by a figure whose ability to get accurate yet brilliant results in this territory may well be unrivaled."

In writing about the final UCLA concert, Los Angeles *Times* critic Daniel Cariaga commented, "As two earlier Sunday evening events had been, this one was both an artistic triumph *and* sold out. The combination, as has often been noted, is rare." Cariaga went on to say that, "Musicians of Boulez' stature and integrity are even more rare," an observation with which everyone at the Philharmonic heartily concurs.

The Ojai Festival concerts evoked similar praise from the press. Mark Swed *(Herald Examiner)* wrote of the delights of the Festival site, but proclaimed that, "...the real enchantment at the festival was in the music and how it was performed...the performances were what we have come to expect of Boulez...flawless in intonation and rhythmic execution, and full of dramatic life."

In the Los Angeles *Times,* Daniel Cariaga praised the Philharmonic's "clarity and apparently natural motion," and observed that "the real clue to Boulez's stature as an interpreter of other composers' music is the lack of strain in his readings; every performance emerges untroubled as well as intense."

Fortunately for the Orchestra and for all of Los Angeles, Mr. Boulez is scheduled to return to work with the Philharmonic in 1987 and again in 1989. At that time, Mr. Boulez will be welcomed back by a Philharmonic under the leadership of a new music director — the distinguished American conductor André Previn, whose appointment has been applauded in all quarters.



. . .and at the Ojai Festival.

HOLLYWOOD BOWL 84

Summer Home of the Los Angeles Philharmonic • Ernest Fleischmann, General Director

THE WINNING SEASON

THE FIRST THREE WEEKS!

July 10-15

Tuesday, July 10, 8:30

TILSON THOMAS AND ALEXANDER TORADZE OPEN THIS WINNING SEASON

Wagner: Overture, The Mastersingers
Rachmaninov: Piano Concerto No. 2
Beethoven: Symphony No. 5

Michael Tilson Thomas, conductor
(Please note change of conductor)
Alexander Toradze, piano

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, July 11, 8:00 • Jazz at the Bowl

BIG BAND BASH

What an exciting start to the 1984 Winning Season of Jazz at the Bowl: the explosive **Buddy Rich** and **Buddy Rich Orchestra,** and special guest **Rosemary Clooney,** one of America's great song stylists. Opening the concert will be the **Harry James Orchestra,** under the direction of **Joe Graves,** in a tribute to the late, all-time-great trumpeter, Harry James.

Tickets: ~~$20.00~~, 14.00, 7.50, 6.50

Thursday, July 12, 8:30

SLATKIN AND ISTOMIN

Bach/Respighi: Prelude and Fugue in D
Beethoven: Piano Concerto No. 4
Mussorgsky/Ravel: Pictures at an Exhibition

Leonard Slatkin, conductor
(Please note change of conductor)
Eugene Istomin, piano

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, July 13/Saturday, July 14, 8:30

THE INTERNATIONAL FESTIVAL OF SONG

Enjoy some of the world's most popular folksongs, ballads, showtunes, and folk dance music, with famed stage and screen star **Theo Bikel. Harry Rabinowitz** returns to direct the Orchestra in this song-filled evening at the Bowl.

Harry Rabinowitz, conductor
Theodore Bikel, vocalist

Tickets: ~~$32.00~~, ~~26.00~~, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Sunday, July 15, 7:30 • Sunday Sunset Concerts

WELCOME SKROWACZEWSKI!

The renowned Polish conductor, **Stanislaw Skrowaczewski, Institute Conducting Fellows,** and the **Los Angeles Philharmonic Institute Orchestra** present a program of Copland (El Salon Mexico), Bach (Violin Concerto in D minor with special soloist **James Buswell**), Strauss (Till Eulenspiegel) and Brahms (Symphony No. 2).

Tickets: $15.00, 11.00, 6.50, 5.50, 4.00, 1.00



July 17-21

Tuesday, July 17, 8:30

A WINNING TEAM

Pianist **Bella Davidovich** makes her Bowl debut with conductor **Christoph Eschenbach.**

Wagner: Overture, Tannhäuser
Grieg: Piano Concerto
Tchaikovsky: Symphony No. 5

Christoph Eschenbach, conductor
Bella Davidovich, piano

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, July 18, 8:30 • Virtuoso Series

THE CANADIAN BRASS

Enjoy "the brilliant virtuosity and ensemble playing" *(New York Times)* of these five remarkably talented musicians with a genius for creating golden sounds—and musical merriment! Don't miss this unique experience with the "Marx Brothers of brass" *(New York Times).*

Mozart: Overture, Marriage of Figaro
Vivaldi: Four Seasons (Suite)
Gabrieli: Canzona No. 4
Bach: Toccata and Fugue in D minor
Henderson: Animal Suite
Pachelbel: Canon
Sonny Kompanek (arr.): A Tribute to the Ballet
Bach: Air on the G string

Tickets: ~~$20.00~~, ~~17.50~~, 10.00, 8.00, 6.50, 5.50, 4.00, 2.00

Thursday, July 19, 8:30

"A FULL-BLOWN, WORLD-CLASS VIOLINIST..."
(New York Times)

Cho-Liang Lin plays Sibelius, with conductor **Christoph Eschenbach.**

Berlioz: Overture, Benvenuto Cellini
Sibelius: Violin Concerto
Beethoven: Symphony No. 3 (Eroica)

Christoph Eschenbach, conductor
Cho-Liang Lin, violin

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, July 20/Saturday, July 21, 8:30

HELLO TO BROADWAY, HOORAY FOR HOLLYWOOD

Gene Kelly—one of the great screen personalities of all time—hosts this spectacular weekend of music from Broadway and Hollywood, featuring star performers including **Florence Henderson, Hal Linden** and **Anthony Newley. Pierre Cossette,** the man responsible for TV's Grammy Awards, is producing this sparkling musical show, with **Harry Rabinowitz** conducting.

Harry Rabinowitz, conductor
Gene Kelly, host
Florence Henderson, Hal Linden, Anthony Newley, vocalists
Los Angeles Master Chorale

Tickets: ~~$32.00~~, ~~26.00~~, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

July 23-27

XXIIIrd Olympic Arts Festival Los Angeles 1984

OLYMPIC ARTS FESTIVAL WEEK

Non-subscription concerts

Monday, July 23, 6:00 • Olympic Arts Week

THE GREAT OLYMPIC JAZZ MARATHON

The jazz doesn't stop! Six incredible hours with some of the most exciting names in jazz—in order of appearance:

Free Flight, The Wynton Marsalis Quintet, Bob James, Joe Williams, and **The Crusaders.**
Plus a special tribute to the late Count Basie with the **Count Basie Orchestra.**

Tickets: $35.00, 20.00, 16.00, 10.00, 5.00, 3.00

Tuesday, July 24, 8:00 • Olympic Arts Week

THE WESTMINSTER ABBEY MESSIAH

The famous 1784 Westminster Abbey performance of Handel's Messiah is recreated. Baroque specialist **Christopher Hogwood** conducts the combined **Los Angeles Philharmonic** and **Institute Orchestras** (200 musicians), soloists **Mary Rawcliffe, Florence Quivar, Jerry Hadley, David Thomas,** and a 300-voice chorus.

Tickets: $35.00, 20.00, 16.00, 10.00, 5.00, 3.00

Wednesday, July 25, 8:00 • Olympic Arts Week

CLASSIC POPS AT THE BOWL—AN EVENING WITH RODGERS, HART AND HAMMERSTEIN

Join five-time Oscar winner **John Green** in this salute to the American musical theatre and the movies. The stellar vocal team lists **Carol Neblett, Brenda Boozer, Neil Rosenshein,** and **Richard Fredricks.** The **Master Chorale** is also featured in this evening of nostalgic favorites.

Tickets: $35.00, 20.00, 16.00, 10.00, 5.00, 3.00

Friday, July 27, 8:00 • Olympic Arts Week

PRELUDE TO THE OLYMPIC GAMES—A GALA CONCERT

The night preceding the Opening Ceremonies of the XXIIIrd Games of the Olympiad, the **Los Angeles Philharmonic** performs a special concert before an audience which will include many visiting dignitaries. The program features the premiere of John Williams' Olympic Overture, Leonard Bernstein's Prelude, Fugue, and Riffs, the world premiere of American Sing by Morton Gould, the Fanfare and Fugue from Copland's Symphony No. 3 (with Frank Gehry's video creations), and the choral finale from Beethoven's Ninth Symphony. World-renowned soloists **Benita Valente, Florence Quivar, Placido Domingo, Paul Plishka** and the **Los Angeles Master Chorale** join conductor **Michael Tilson Thomas.**

Tickets: ~~$100.00~~, ~~50.00~~, 40.00, 30.00, 20.00, ~~10.00~~

Ticket availabilities beneath each concert listing are current at time of printing.

Tickets at Bowl Box Office (Mon.-Sat. 10-9; Sun. 12-6: through intermission on all concert nights) and at **Ticketmaster outlets** (May Co., Music Plus, Sportmart). **Credit card phone orders** (213) 480-3232, Orange County (714) 740-2000, (Mon.-Sat. 9-9; Sun. 10-7; day of performance until 1:00 p.m.). **Group sales** call 850-2050. **Park & Ride** Express Bus tickets available, free parking. **General information (213) 856-5400.**

SUNDAY, JULY 1, 1984, 7:30

THE LOS ANGELES PHILHARMONIC
presents the

LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA
MICHAEL TILSON THOMAS, Artistic Director
LEONARD BERNSTEIN, Honorary Director

☆ **MICHAEL TILSON THOMAS,** Conductor and Pianist
GISELE BUKA BEN-DOR, Conducting Fellow
LEIF BJALAND, Conducting Fellow

BERLIOZ — Overture, *The Roman Carnival,* Op. 9 (1844)

MR. BJALAND, Conductor

RAVEL — Suite, *Ma Mère l'Oye* (Mother Goose — 1908; 1911)

Pavane de la Belle au bois dormant
(Pavane of the Sleeping Beauty)
Petit Poucet (Tom Thumb)
Laideronette, Impératrice des Pagodes
(Little Ugly One, Empress of the Pagodas)
Les Entretiens de la Belle et la Bête
(Conversations Between Beauty and the Beast)
Le Jardin féerique (The Fairy Garden)

MISS BEN-DOR, Conductor

GERSHWIN — *Rhapsody in Blue,* for Piano and Jazz Band (Original Version, 1924)

MR. THOMAS

Intermission

BARTOK — Concerto for Orchestra (1944)

Andante non troppo; Allegro vivace
Allegro scherzando (Game of Pairs)
Elegy: Andante non troppo
Intermezzo interrotto: Allegretto
Presto

☆ **The Winning Season:** Michael Tilson Thomas, Winner Koussevitzky Prize, Berkshire Music Festival at Tanglewood, 1968

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division
Ed Whitting is chief piano technician for the Los Angeles Philharmonic

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The Los Angeles Philharmonic Institute is supported by a major grant from The Jones Foundation. Additional support for Institute activities is provided by the National Endowment for the Arts, the California Arts Council, the Joseph Drown Foundation, The Amazing Blue Ribbon, the San Diego Woman's Philharmonic Committee, and through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission.

NOTES BY ORRIN HOWARD

Overture, "The Roman Carnival," Op. 9
Hector Berlioz (1803-1869)

Berlioz was not, fortunately for us, a composer who would leave bad enough alone. In 1838, he brought out his first opera, *Benvenuto Cellini,* and in the opinion of virtually everyone — the composer excepted, of course — it was a hopeless mish-mash. In relation to the clumsy, complicated libretto, the negative judgment was probably right. But as for the music, how could a Parisian public that was spoon-fed the easily digested delights of Rossini, Meyerbeer, Donizetti and Bellini, be expected to swallow the mouthfuls of Berlioz's original, strongly flavored concoctions?

The composer brooded over *Cellini's* failure but did not disown his operatic child. Clearly, after reading the memoirs of the Florentine Cellini, a master craftsman and rogue who lived the kind of vibrantly romantic life Berlioz yearned to identify with, he considered the fabulous Benvenuto an ideal operatic hero and his lyric theatre piece worthy of the subject matter.

In 1844, possibly remembering that the opera's only admired portion was the overture, he wrote another orchestral piece, titling it *The Roman Carnival,* as a prelude to the second act. He may not have accomplished all that much for *Cellini* at that time, but the repertoire of short symphonic works has been immeasurably enriched by his opera-salvaging efforts, for the Overture is dazzling, a marvel of orchestral brilliance and ingenuity. [Imagine the shock it must have produced in 1844.] Interestingly, the opera finally came into its own during the large scale Berlioz revival in England in the 1960's.

The piece opens, teasingly, with the fiery main theme snapped out and pulled back abruptly to make way for a lovely English horn melody, taken from the title character's first act love song. When the main *saltarello* (Italian dance) theme returns, it is developed with incomparable instrumental splendor and verve — music for a carnival to end all carnivals!

Suite, "Ma Mère L'Oye," (Mother Goose)
Maurice Ravel (1875-1937)

Maurice Ravel was a Frenchman of a quite different musical and temperamental persuasion from his volatile, boldly extrovert countryman, Hector Berlioz. Whereas Berlioz helped to open the floodgates of grandiose, indulgent Romanticism, Ravel looked back to the 17th and 18th centuries for his models, and then emulated them in an harmonically advanced, Impressionistic-like style that was of dazzling clarity, refined, elegant. And the disparities between them do not end there, for al-

though Ravel praised Berlioz's daring (while bemoaning his lack of technique), there is the matter of the prestigious *Prix de Rome,* which Berlioz received and Ravel sought repeatedly but never captured.

Ravel was at once the most sophisticated and child-like of men. As is often the case with retiring bachelors, he loved children and found communication with them both easy and pleasurable. Two of his favorite young people were the son and daughter of his good friends, the Godebskis. For them — Mimi and Jean Godebski — Ravel in 1908 wrote a five-piece suite for one piano, four hands, and gave it the general title *Ma Mère l'Oye,* although only the first two sections derive from Charles Perrault's writings.

The work was introduced in 1910, played by two young students (not the Godebskis) at the inaugural concert of the newly founded Société de Musique Indépendante. The following year, Ravel was induced to orchestrate the music for ballet purposes, which he did, adding to the original five pieces a Prélude, a Spinning Wheel Dance and Scene, and four Interludes. Although the complete ballet is captivating, *Ma Mère* is most often performed as an orchestral suite of five pieces, without the balletic additions.

As an artistic entity, the *Ma Mère l'Oye* Suite is, if short, still complete in its compactness. In the light of Ravel's later history, it can be seen as a kind of warm-up for his 1925 fairy tale opera, *L'Enfant et les Sortilèges,* in which tea cups sing, clocks go mad, armchairs moan and ragtime clicks its naughty heels. The present work is more intimate and subtle than the opera, but both share that element of wide-eyed wonder without which a fairy tale is sheer nonsense.

"Rhapsody in Blue," for Piano and Jazz Band (Original Version)
George Gershwin (1898-1937)

In writing a one-act opera, *Blue Monday,* in the early 1920's, Gershwin set himself a task that was somewhat beyond him. Although it was a failure, the work did serve to set the composer's sails on their serious course. Upon seeing the opera, band leader Paul Whiteman was enthused enough to commission Gershwin to write a concert piece in the jazz idiom for a program of American music he was planning to present.

Gershwin was at first reluctant to accept what he thought was too difficult a challenge, but as he later explained "...it was on a train...that I suddenly heard — and even saw on paper — the complete construction of the *Rhapsody in Blue,* from beginning to end. I heard it as a sort of musical kaleidoscope of America — of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance."

Rhapsody was introduced on February 12, 1924, with the composer as soloist in Ferde Grofé's orchestration for jazz band. The piece made an indelible mark on the history of American music, on the fraternity of serious composers and performers — many of whom were present at the premiere — and on Gershwin himself, for its enthusiastic reception encouraged him to other and more serious efforts.

Rhapsody, beginning with that incomparable, flamboyant clarinet solo, is irresistible still, with its syncopated rhythmic vibrancy, its abandoned, impudent flair that tells more about the roaring twenties than could a thousand words, and its genuine melodic beauty colored a deep, jazzy blue by the flatted sevenths and thirds that had their origins in the Negro slave songs.

[A piece by Ravel followed by one by Gershwin invites a story concerning the two composers: In the late 1920's, a couple of years before he wrote his jazzy *Piano Concerto in G,* Ravel was on a tour of the U.S., during which he expressed his astonishment that American composers had not drawn more freely from jazz sources. Upon meeting Ravel, Gershwin, whose *Rhapsody in Blue* the Frenchman admired, asked if he could study with him. Displaying great insight, Ravel said, "You would only lose the spontaneous quality of your melody and end by writing bad Ravel." Pressing further, Ravel asked Gershwin how much money he earned a year. Hearing a large-figured reply, the Frenchman suggested that *he* study with the American.]

Concerto for Orchestra
Béla Bartók (1881-1945)

The *Concerto for Orchestra* is the single work that brought the Hungarian composer Béla Bartók the recognition which, during his lifetime, had largely been denied him. Interestingly, Bartók's title for the composition was in itself inclined to make a favorable impression on the general public, even though the question 'Concerto for *What* and Orchestra?' might have arisen. The composer's own explanation served to clear up any confusion on that matter and continues to do so even now. "The title of this symphony-like orchestral work," Bartók said, "is explained by its tendency to treat single instruments or instrument groups in a concertant or soloistic manner. The virtuoso treatment appears in the *fugato* (imitative) sections of the development (middle part) of the first movement — brass instruments; or in the *perpetuum mobile*-like passage of the principal theme in the last movement — strings — and especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages." So — just *Concerto for Orchestra.*

Bartók could have given any name to this five-movement piece without jeopardizing its success. The work is that rarity in our century, a composition so accessible and of such exemplary quality that it could be accepted by the critical coterie and at the same time by a large public. Bartók's severe, astringent music had a long history of rejection, but in the *Concerto,* the composer created a piece notably free of the kinds of acerbic, savage intensities and the knotty complexities which concert audiences had for years taken great pains to avoid. It is by no means a compromise, but rather a mellowed, masterful statement arrived at after a lifetime of absorbing such influences as those of Brahms, Strauss, Liszt, Debussy and Stravinsky, and of becoming immersed in the folk music of his native Hungary and surrounding countries. During his years of scholarship in ethnomusicology, during which he ferreted out of the hinterlands literally thousands of examples of authentic folk pieces (as opposed to the popular gypsy article construed by Franz Liszt to be genuine), Bartók evolved an original folklore — that is, vital new music created in the image and likeness of its models. The results of the synthesis of these diverse elements were, in Bartók, always uniquely individual, manifesting an artistic integrity of the highest order; they were also frequently forbidding. In the *Concerto* they are no less arresting for being direct and appealing.

Bartók arrived at the mellowness apparent in this work the hard way — the tragic way. The destitute Hungarian composer, with a history of less than robust health, became critically ill in New York early in 1943, just a little over two years after settling in America. To this ailing, frail man (his weight had fallen to 87 pounds) came conductor Serge Koussevitzky with a commission for an orchestral work from the Koussevitzky Music Foundation. It was a touching gesture, the immediate purpose of which was to place some cash — $500 — in Bartók's hands; the composer would receive a second installment when and if he delivered a score.

As if some miracle serum had been injected into him, Bartók became suddenly stronger. Well enough to leave the hospital, he was able to go for the summer to Saranac Lake, New York, where in August he began and in October completed the *Concerto for Orchestra.* On December 1, 1944 the Boston Symphony premiered the work with the composer present for rehearsals as well as for the extremely well-received performance. Koussevitzky called it the "best orchestral work of the last 25 years," and while the use of the superlative may have been an over-reaction to an emotional occasion, the *Concerto for Orchestra* has indeed established itself as

one of the 20th century's authentic masterworks.

Of its scheme, the composer has explained, "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life assertion of the last one." Bartók's life assertion was to last a pitifully short time: he died September 26, 1945, leaving a virtually finished Third Piano Concerto and an incomplete Viola Concerto.

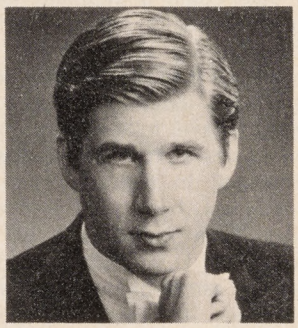
The first movement of the *Concerto for Orchestra* is indeed stern, but lucid and clear-eyed, with the Hungarianish elements of the opening so marvelously evocative. In the *Game of Pairs,* after a rhythmically playful snare drum introduction, the game-players are: bassoons (in sixths); oboes (in thirds); clarinets (in sevenths); flutes (in fifths); muted trumpets (in seconds). A great game; everyone wins, even though the drum has the last word. The third movement, with its quotations from the first movement's introduction, movingly verifies the composer's description of it as a "lugubrious death song." The fourth movement has two themes, the first a piquant, folk-like, rhythmically irregular tune, the second a broad, marvelous melody; these surround a sassy, brassy burlesque of a portion of Shostakovich's Seventh Symphony, after which a return to the lyric theme in muted strings makes for a breathless moment. The *finale* is indeed life-assertive, and exciting in its brilliance and propulsiveness.



Conducting fellow **GISELE BUKA BEN-DOR** was born in Uruguay in 1955 and emigrated to Israel in 1973. She began her musical studies with piano lessons at age four and was conducting choirs by the time she was thirteen. While still in South America, she organized and conducted instrumental ensembles and won several prizes for composing and arranging songs for mixed choirs. She graduated from the Rubin Academy of Music in Tel Aviv, where she studied both choral and orchestral conducting, and also attended conducting classes at the Rubin Academy in Jerusalem.

In 1979 and 1980 Mrs. Ben-Dor was the recipient of scholarships from the America-Israel Cultural Foundation. After studying with Franco Ferrara in Italy, she came to the United States to take a master's degree in orchestral conducting at the Yale University School of Music. While there she regularly conducted the Yale Philharmonic and Contemporary Ensemble.

Mrs. Ben-Dor has conducted the Youth Orchestra of Sofia (Bulgaria), the National Youth Orchestra of New York, the Israel Philharmonic Orchestra (as a participant in Zubin Mehta's first Conductors Workshop, 1982), and the Haifa and Jerusalem Symphonies. She is presently conductor of the New Jersey All-State Orchestra.



Conducting fellow **LEIF BJALAND** comes to Los Angeles from Yale University, where he has been an assistant professor of music and music director of the Yale Symphony this past season. The 29-year-old musician is a graduate of the University of Michigan, where he was a student of Gustav Meier, and has been assistant conductor of both the University Symphony Orchestra and the Opera Theatre and associate conductor of the Michigan Youth Symphony.

In 1980 he was a conducting fellow at the Aspen Music Festival, where he was selected by the faculty to conduct several world premiere performances. He has also participated in Sir Georg Solti's Conductor's Workshop in Chicago, studied with Erich Leinsdorf and Seiji Ozawa at the Berkshire Music Center and, last summer, attended Herbert Blomstedt's master classes at Loma Linda University. Prior to his posts at Yale University, Mr. Bjaland served as Conductor-in-Residence of the Flint (Michigan) Symphony Orchestra.

For biography of Michael Tilson Thomas, please see page 15.

Thank You

The Hollywood Bowl wishes to thank Vons Grocery Company for its valuable contribution toward the Bowl's housekeeping efforts in the form of handy and practical trash disposal bags.

Visit the New Hollywood Bowl Museum

Located adjacent to the Patio Restaurant on Peppertree Lane, the brand new Hollywood Bowl Museum traces the Bowl's history with exhibits and historical recordings. A Gift Shop inside the Museum will offer for sale books on music and dance; records and tapes; jewelry by Michael Bayes; and coordinated posters, post cards and stationery.

The Museum, spearheaded by County Supervisor Ed Edelman, is jointly sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association and the Santa Monica Mountains Conservancy. The building housing the Museum is the former site of the Philharmonic's Season Tickets Office. It has been remodeled for its present use by Elsa Leviseur/The Tanzmann Associates. Coordinator for the Museum's opening exhibits is Dr. Naima Prevots-Wallen.

The Hollywood Bowl Museum will be open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days during the Summer Festival 84 season (July 1-September 22). During the remainder of the year, the Museum hours are 10:00 a.m. to 5:00 p.m. Wednesdays through Sundays. Admission is free.

The Los Angeles Philharmonic Association sponsors the Los Angeles Philharmonic Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer Affiliate Committees provide substantial support for its activities. The Los Angeles Philharmonic's concerts are also made possible, in part, through the sponsorship of the National Endowment for the Arts, the California Arts Council, the Los Angeles County Board of Supervisors, the Los Angeles County Music and Performing Arts Commission and the Cultural Affairs Department of the City of Los Angeles.

Please

DO NOT SMOKE
DURING THE CONCERT

This is a reminder to some of our patrons who may have forgotten that the Hollywood Bowl now has a "No Smoking During Performance" policy. Those patrons who do smoke are asked to confine their smoking to before and after the concert and during intermission. Your cooperation is greatly appreciated.

THE LOS ANGELES PHILHARMONIC INSTITUTE

AT HOLLYWOOD BOWL AND CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

In the two years since its inaugural season in 1982, the Los Angeles Philharmonic Institute has set a standard of excellence that has become known and admired throughout the country. The comprehensive training program that has evolved through the vision of Philharmonic executive director Ernest Fleischmann and conductor Leonard Bernstein now offers young aspiring conductors and orchestral players an unparalleled opportunity for a stimulating, practical and progressive musical experience. In his second year as artistic director, Michael Tilson Thomas has designed a curriculum that encompasses the broadest possible activities.

This year, as last, the Institute will divide its activities between the Bowl and the campus of California State University, Northridge. In addition to Mr. Thomas, the Institute's distinguished faculty includes James Buswell, Christoph Eschenbach, Christopher Hogwood, Zubin Mehta, Stanislaw Skrowaczewski, Leonard Slatkin, Sidney Weiss, and approximately 40 members of the Los Angeles Philharmonic.

The Institute Orchestra, comprised of over 100 instrumentalists who were selected through auditions in New York, Boston, Chicago, Ann Arbor, San Francisco, Houston, Bloomington, Rochester and Los Angeles, meets for daily rehearsals to work essentially on repertoire for performance in a series of three Sunday evening concerts at Hollywood Bowl. Each of the concerts is under the direction of this season's two conducting fellows, Gisele Buka Ben-Dor and Leif Bjaland, and Michael Tilson Thomas (July 1), Stanislaw Skrowaczewski, with violinist James Buswell, soloist (July 15), and Mr. Thomas, with pianist Ilana Vered, soloist (August 5). The Institute Orchestra's season also includes three joint performances with the Los Angeles Philharmonic: July 7, July 24 and August 2.

The Institute's other activities, divided between California State University, Northridge and the University of Judaism, include three collegium concerts, six chamber music concerts, 29 master classes and two special chamber orchestra concerts. These events are free and open to the public. For a brochure listing details of all Institute activities, please call (818) 885-6366.

LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA

MICHAEL TILSON THOMAS, Artistic Director LEONARD BERNSTEIN, Honorary Director

1984 ORCHESTRA ROSTER

(Alphabetical order)

Violins
Marjorie Kransberg, Concertmaster
Stacey Alden
Stephen Ball
Ann-Marie Behrendt
Karla Berglund
Cheryl Channel
Christopher Chappell
Robin Cook
Joan Crisci
Mario de Leon
Sarah Dodd
Susan Doering
Suzanna Giordano
David Handler
Lois Johnson
Angel Liu
Nuvi Mehta
Julie Metz
Mitchell Newman
Alexander Palamides
Melissa Phelps
Natalie Reed
Michelle Kikuchi-Richards
Lucas Richman
Sanford Salzinger
Edvard Skerjanc
Roger Wilkie
Sam Yoon

Violas
En Sik Choi
Kathy Larsen
Julia Lin
Stacie Millard
Carl Purdy
Brek Renzelman
Katrina Smith
Diedre Stone

Cellos
Michael Adelson
Daniel Barrett
Beate Gregory
Leslie Lieske
David Low
Lynn Peithman
Jan Pfeiffer
David Reyes
Nicholas Saunders
Janet Steinberg

Basses
William Clay
Deborah De Loria
Jay Elfenbein
Aldo Fabrizi
Mimosa Iwamatsu
Peter Jungschaffer
Derek Weller
Sue Yelanjian

Flutes
Katherine Hoemann
Amy Porter
Les Roettges
John Thorne

Oboes
Nancy Ambrose
Gale Dorsey
Leanne Dugger
William Wielgus

Clarinets
Elizabeth Crawford
Teri Foster
Todd Levy
Thomas Parchman

Bassoons
Carolyn Beck
Juan De Gomar
Eric Johnson
Jeffrey Lyman

Horns
Steve Becknell
Linda De Roche
Paul Loredo
John Reynolds
Elizabeth Rising
Harriet Warren

Trumpets
Tim Divers
Robert Frear
David Washburn
Jeffrey Work

Trombones
Douglas Johnson
Michael Zion

Bass Trombone
David Ridge

Tuba
Peter Govorchin

Percussion
John Curtis
Jennifer Judkins
Brian Prechtl
Jeffrey Prentice
Paul Ristau

Harp
Maria Casale

Conducting Fellows
Gisele Buka Ben-Dor
Leif Bjaland

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Ruth Hertz, Staff Pianist
Brent McMunn, Staff Pianist
CSU, Northridge Production Services
Gregg Hutchison, Production Assistant
Gary McKinney, Production Assistant
Carrie Warren, Production Assistant
Nathan Warstler, Production Assistant

Los Angeles Philharmonic

Friday, July 6, 1984, 8:30

☆ **MICHAEL TILSON THOMAS,** Conducting
☆ **IVRY GITLIS,** Violinist
☆ **LYNN HARRELL,** Cellist

PETER ILYICH TCHAIKOVSKY

Pas de Deux from the Ballet *Swan Lake,* Act II (1877)

Violin and Cello Solos: Mr. Gitlis, Mr. Harrell

Variations on a Rococo Theme, for Cello and Orchestra, Op. 33 (1876)

MR. HARRELL

Concerto in D for Violin and Orchestra, Op. 35 (1878)

Allegro moderato
Canzonetta: Andante
Allegro vivacissimo

MR. GITLIS

Intermission

*Symphony No. 2 in C minor *(Little Russian),* Op. 17 (1873)

Andante sostenuto; Allegro vivo
Andantino marziale, quasi moderato
Scherzo: Allegro molto vivace
Moderato assai

☆ **The Winning Season:** Michael Tilson Thomas, Winner Koussevitzky Prize, Berkshire Music Festival at Tanglewood, 1968; Ivry Gitlis Winner Jacques Thibaud Competition, 1951; Lynn Harrell, Winner Avery Fisher Award, 1975; Also Merriweather Post Award, Piatigorsky Award, Ford Foundation Concert Artists Award

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*Recorded by the Los Angeles Philharmonic, Zubin Mehta conducting, on London Records (CSP-10). The Orchestra also records for Deutsche Grammophon, CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

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NOTES BY ORRIN HOWARD

PETER ILYICH TCHAIKOVSKY
(1840-1893)

Pas de Deux from Act II of the Ballet "Swan Lake"

Fame and fortune were slow in coming to Tchaikovsky; not until he was fifty did he enjoy the celebrity that was long overdue, and then the fates left him only three years of life in which to bask in an exalted international position. When he was thirty-five, before the advent of his benefactress, Nadezhda von Meck, the need for ready cash was the chief impulse for his accepting a commission to compose the music for the ballet *Swan Lake.* Wrote Tchaikovsky to composer Rimsky-Korsakov in 1875: "I accepted the work partly because I need the money, and because I long cherished a desire to try my hand at this type of music." When in 1877 the badly staged premiere production of *Swan Lake* at the Bolshoi Theatre was shrugged off and dismissed, the composer was not surprised. Shortly after the ballet's failure, he wrote in his diary: "Lately I have heard Delibes' very clever music. *Swan Lake* is poor stuff compared to it. Nothing during the last few years has charmed me so greatly as this ballet of Delibes." [Did he refer to *Coppélia* of 1870, or *Sylvia* of 1876?] Delibes notwithstanding, Tchaikovsky later had enough faith in his balletic abilities to compose *Sleeping Beauty* and *The Nutcracker;* unfortunately, he did not live to witness the success of *Swan Lake* in its revival in 1895 with new choreography by Marius Petipa and Lev Ivanov.

For many years now, this stage piece has stood as possibly the best-loved of all the "white" ballets, the ultimate romantic dance work that floats, shimmers and whirls on Tchaikovsky's wondrously inspired music. Any true balletomane is quite willing to suspend reality and believe in swans who are actually enchanted maidens free to resume human form only at night; in dashing Prince Siegfried, who loses his heart to Odette, the Queen of the Swans; in the evil magician Rothbart and his wicked daughter Odile, who trick the Prince and thereby victimize the Swan Queen; and in a poignant ending in which the reunited lovers choose to die together.

One of the most telling episodes in the ballet is the Act II *Pas de Deux,* the exquisite Odette-Siegfried love duet. Here a solo violin mirrors instrumentally the graceful Swan Queen and a solo cello the ardent Prince, in music that is the very essence of pure balletic romanticism.

Variations on a Rococo Theme for Cello and Orchestra, Op. 33

Tchaikovsky's genius for ballet music is gloriously apparent in the three works he wrote for the dance theatre. The same sublime gift is also clearly recognizable in untold numbers of passages

in compositions which are not intended for dance, be these compositions symphonies, suites, piano pieces, songs, concertos, etc. Countless nonballet moments in Tchaikovsky are *en pointe,* and imbued with the imagery of dance; the third and sixth variations of the present piece are cases in point. These are easily *pas de deux* right out of the *Swan Lake* mold, particularly the last part of the third variation with its limpid woodwind arabesques partnering the cello, and the quivering sixth variation with its clarinet turns gliding around the soloist.

Tchaikovsky wrote the *Rococo Variations* for his friend, the German cellist Wilhelm Fitzhagen, who introduced it in Moscow in 1877. If the composer satisfied Fitzhagen by writing a work that exploits the cello's resources, he pleased himself by taking the opportunity of paying homage to the spirit of Mozart.

Tchaikovsky's theme, not a borrowed but an original article, is indeed Classical in its strict construction. It is also poised and perhaps even a little aloof, but here the similarity to anything Rococo or Mozartean ends. The entire inflection of the melody and its harmonization is as far removed from Vienna in spirit as that city is in miles from Moscow. No matter. Tchaikovsky was blameless and pure in his effort to venerate an ideal.

The cello gives the theme after a brief orchestral introduction. There are seven variations, each of which is linked to the next by independent connecting tissue first introduced by woodwinds at the end of the statement of the theme, and itself varied upon each appearance.

It need only be added that Tchaikovsky gave no quarter to cellist Fitzhagen, for the solo part is very often fiendishly difficult, not only in the cadenza between the fifth and sixth variations, but throughout all of the last variations and especially the whirlwind seventh.

Concerto for Violin and Orchestra, Op. 35

Tchaikovsky composed his only violin concerto some five years after completing the second of his six symphonies, years which saw many works come off of his writing table. A list of that period's major compositions includes two fantasies, *The Tempest* and *Francesca da Rimini;* the Third and Fourth Symphonies; the Second and Third String Quartets; and four operas, the fourth, *Eugene Onegin,* started before the Concerto but not finished until after it was completed.

The emotional high Tchaikovsky reached in June 1877 when he began work on *Eugene Onegin* was only a month later countered by the most desperate low of his life. Knowing full well that he did not respond to women sexually, he still went through with a marriage to Antonia Miyakova which she had urged upon him. When the immediate and inevitable emotional disaster struck, the deeply sensitive composer suffered the tortures of the damned. Yet, he lived under a kind of grace ofttimes bestowed upon the very gifted, and in 1878, having only just barely come out of the experience alive and sane, he was in Switzerland, working, as he wrote to his benefactress Nadezhda von Meck, on a piano sonata and a violin concerto. The Sonata, he admitted, was causing him anguish (it, his Opus 37, has a similar effect upon a listener); but the Concerto was going well.

Yosif Kotek, a young violinist who had been a composition student of Tchaikovsky's at the Moscow Conservatory and was then engaged as "house violinist" on Mme. von Meck's musical staff, was visiting with his friendly professor and able to give counsel on the solo writing. Kotek and Peter's brother, Modest, waxed enthusiastic over the first movement and, according to the composer, in just a couple of days the young violinist mastered the solo part so that he could have given a public performance at a moment's notice. (This seems unlikely in light of the young man's later judgment concerning the work's difficulty, but who are we to question Tchaikovsky?) Confronted with the *Andante,* both Kotek and Modest registered dissatisfaction, an emotion that changed to extreme pleasure when the composer offered them a new movement — the present beauty with its soulful Russian lyricism — which he completed in a day. (That, one could say emphatically, was a good day's work!)

From that point on, Tchaikovsky's joy in the Concerto knew many bounds. He dedicated the work to the brilliant violinist Leopold Auer who, however, refused to perform it on the grounds that it was too radical (!!) and all but unplayable (!). Even his loyal friend Kotek disloyally avoided the opportunity of performing it, and the Concerto languished for three years until violinist Adolph Brodsky summoned the courage to learn it and finally to premiere it on December 4, 1881.

Symphony No. 2 in C minor, Op. 17 ("Little Russian")

Had Tchaikovsky continued on the course he followed for his Second Symphony, which is based in large part on Russian folk music, history's chapter on the musical nationalism of the second half of the 19th century would have chronicled the activities of Russia's "Mighty Six," rather than its "Mighty Five." As it was, neither his *Little Russian Symphony,* nor his strong life-long emotional tie to his mother country — "I am Russian, Russian, Russian!" he declared — convinced Tchaikovsky that he should seek membership in the club whose executive committee, Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov, sought to produce a thoroughly Russian art music.

A young composer less cosmopolitan than Tchaikovsky in life style, tastes and inclinations might easily have been swept up into the nationalistic fervor of the St. Petersburg group, particularly after the reception it gave to an informal piano performance of the *Little Russian Symphony* in 1873. Especially the last movement aroused ecstatic enthusiasm, for after its playing, as Tchaikovsky wrote later to his family, "They almost tore me to pieces." In its first orchestral performances that same year, the Symphony also won the hearts of St. Petersburg and Moscow audiences, confirming the judgment of his colleagues and establishing Tchaikovsky's name as no other of his works had done before. Some six years later the composer revised the Symphony — mainly the first movement — without at all diminishing either its Russianness or its extrovert, unsentimental nature.

The work begins with a slow introduction, with the statement by an unaccompanied French horn of a theme taken from the Ukrainian variant of the folk song *Down by Mother Volga.* The modally inflected, asymmetrical (seven-measure) melody becomes an old friend long before the movement is over, being repeated four times in the introduction with orchestral accompaniment beginning simply and then becoming more elaborate, and appearing prominently in the main *Allegro vivo* section. In fact, this melody is the most substantive element in the entire movement, having the strength of the river from which it derives its name, with the other themes seeming to be tributaries of it.

The second movement confirms the essentially direct, distinctly unmawkish character of the Symphony. It is a moderately-paced, clear-eyed march, its main theme stated first by clarinets with bassoon and timpani beating time, its second theme a simple, folk-like tune that sheds no Tchaikovskian tears, but has, in its typically Russian way, a suggestion of mournfulness. Tchaikovsky appropriated this movement from an opera he wrote in 1869 — *Undine* — and later destroyed.

In the *Scherzo* third movement, the composer informs us that his faculty for orchestral brilliance was already fully developed, and in the *Trio* that his ear for wind sonority was highly sophisticated.

The *finale,* the section that aroused the "Mighty Five's" greatest enthusiasm, is based on two themes, the first a folk song called *The Crane* which Tchaikovsky heard at Kamenka in the Ukraine the summer of 1872 when he began writing the Symphony, the second a syncopated, lyrical melody that dances with the composer's typical balletic gracefulness. The movement, exuberant in its C-major thrust, is concerned mainly with the ever-varied repetitions of *The Crane* theme, and also with the lyrical theme, it too varied by way of changed harmonization. The *Presto* coda finds Tchaikovsky in a mood of hyperfestive nationalism; the sensitive, highly emotional composer could always be expected to overstate his case, whether that case be melancholy or joy.

OPENING WEEK AT HOLLYWOOD BOWL

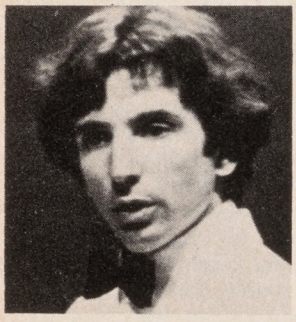
How better to open Hollywood Bowl's "Winning Season" than with a team of musical champions — our superb LOS ANGELES PHILHARMONIC, its exciting principal guest conductor MICHAEL TILSON THOMAS and the "absolutely stupendous" (New York *Daily News)* Soviet emigre pianist ALEXANDER TORADZE. This super-powered contingent will be on stage next Tuesday (July 10) to preside over the official opening of Summer Festival 84 — the Bowl's 63rd annual concert season — with a performance of one of the most treasured of all piano concertos, Rachmaninov's ultra-romantic C-minor Concerto No. 2. The Philharmonic's opening night program also lists the Overture to *Die Meistersinger* by Wagner, and the magnificent Symphony No. 5 by Beethoven.

Jazz at the Bowl begins its fifth great season on Wednesday with a "Big Band Bash" featuring BUDDY RICH and the Buddy Rich Orchestra, and special guest, vocalist ROSEMARY CLOONEY. The HARRY JAMES ORCHESTRA, directed by JOE GRAVES, will open the concert with a tribute to the late, great trumpeter, Harry James.

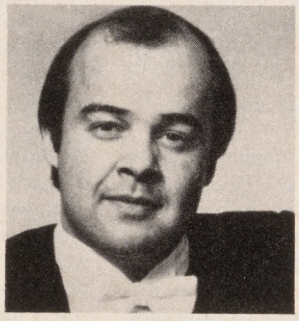
"An interpreter of the first rank" (London, *Sunday Times),* EUGENE ISTOMIN, and a musician who "has decisively proven his pre-eminence among conductors of his generation" (New York *Daily News),* LEONARD SLATKIN, will collaborate in another stellar pairing during the Bowl's opening week. Their Thursday concert will find the two joining forces in the virtuosic and popular Grieg Piano Concerto. Mr. Slatkin, who over the past several seasons has become one of the Bowl's favorite conductors, will also lead the Philharmonic in the Bach/Respighi *Prelude and Fugue in D,* and the colorful, evocative Mussorgsky/Ravel *Pictures at an Exhibition.*

One of the most popular singer/actors on Broadway and in films, THEODORE BIKEL, will headline the first Friday/Saturday program of the season. The star of such musical theatre blockbusters as *The Sound of Music, Fiddler on the Roof* and *Zorba* will perform selections from some of these hits as well as songs by Jacques Brel, traditional folk tunes and much more. The two exuberant, song-filled evenings will be directed by British conductor/composer HARRY RABINOWITZ who, in his Bowl debut last summer, was acclaimed by the *Herald Examiner* for having "that special British light touch."

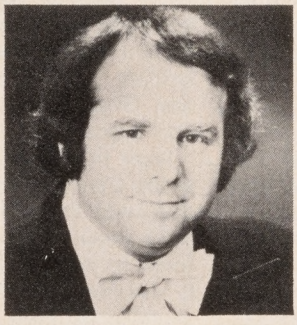
The LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA presents its second "Sunday Sunset Concert" of the summer on Sunday, July 15 at 7:30. The renowned Polish conductor STANISLAW SKROWACZEWSKI ("one of the most profoundly communicative of conductors," New York *Post)* and American violinist JAMES BUSWELL ("a virtuoso technique, a singing tone, a delicately controlled vibrato and sensitive shadings," *Newsweek)* will join the brilliant Institute Orchestra and gifted conducting fellows, Gisele Buka Ben-Dor and Leif Bjaland, in a superb program that includes the Brahms Symphony No. 2, Bach's D-minor Violin Concerto, BWV 1052, Strauss' *Till Eulenspiegel,* and *El Salón México* by Copland.



Michael Tilson Thomas



Alexander Toradze



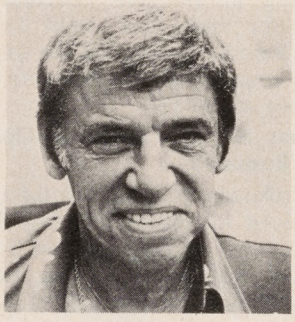
Leonard Slatkin



Eugene Istomin



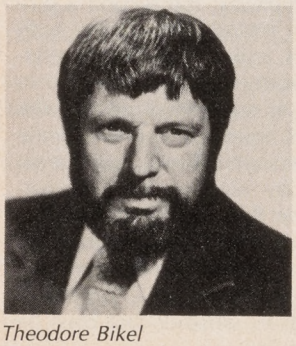
Joe Graves



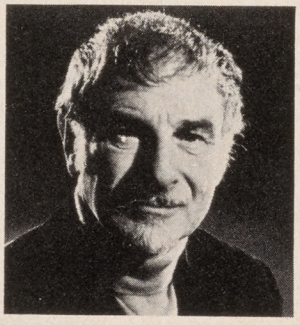
Buddy Rich



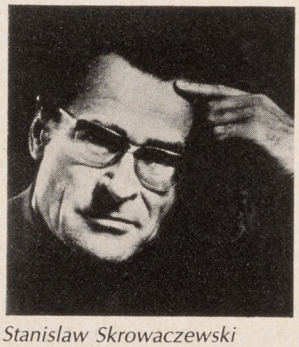
Rosemary Clooney



Theodore Bikel



Harry Rabinowitz



Stanislaw Skrowaczewski



James Buswell

OPFERLIED, Op. 121b

Text by Friedrich von Matthison

Opferlied

Die Flamme lodert, milder Schein
durchglänzt
den düstern Eichenhain und
Weihrauchdüfte wallen.
O neig'ein gnadig Ohr zu mir und
lass des Jünglings Opfer dir,
du Höchster wohlgefallen!

Sei stets der Freiheit Wehr und Schild!
Dein Lebensgeist durchathme
mild Luft,
Erde, Feu'r und Fluthen, Luft, Erde,
Feu'r und Fluthen!
Gib mir, als Jüngling und als Greis,
am väterlichen Herd,
O Zeus, das Schöne zu dem Guten!

Song of Sacrifice

The fire flares, a lambent light
creeps
Through the dusky grove of oaks; and
clouds of scented incense rise.
Incline, O Lord, your merciful ear,
and let my youthful sacrifice,
O, Lord, be pleasing in your sight!

Be always freedom's shield and banner!
Breathe softly your life spirit through
the air,
Earth, fire and water, air, earth, fire
and water!
Give me, in youth and age, at my
father's hearth,
O Zeus, beauty with goodness!

BUNDESLIED, Op. 122

Text by Johann Wolfgang von Goethe

Bundeslied

In allen guten Stunden, erhöht von
Lieb und Wein,
soll dieses Lied verbunden von uns
gesungen sein!
Uns hält der Gott zusammen, der uns
hieher gebracht.
Erneuert unsre Flammen, er hat sie
angefacht.

So glühet fröhlich heute, seid recht
von Herzen eins!
Auf, trinkt erneuter Freude dies Glas
des echten Weins!
Auf, in der holden Stunde stosst an,
und küsset treu,
bei jedem neuen Bunde, die alten
wieder neu.

Wer lebt in unserm Kreise, und lebt
nicht selig drin?
Geniesst die freie Weise und treuen
Brudersinn!
So bleibt durch alle Zeiten Herz
Herzen zugekehrt;
von keinen Kleinigkeiten wird unser
Bund gestört.

Uns hat ein Gott gesegnet mit freien
Lebensblick,
und Alles, was begegnet, erneuert
unser Glück.
Durch Grillen nicht gedränget,
verknickt sich keine Lust;
durch Zieren nicht geenget, schlägt
freier unsre Brust.

Mit jedem Schritt wird weiter die
rasche Lebensbahn,
und heiter, immer heiter steigt unser
Blick hinan.
Uns wird es nimmer bange wenn
Alles steigt und fällt,
und bleiben lange, lange! auf ewig so
gesellt.

Song of Fellowship

In every pleasant hour, flushed by
love and wine,
We should sing this song of ours
joined in unity!
The God who brought us here
together will keep us closely knit,
Will renew our flame of friendship
that he himself has kindled.

Then glow today with cheer, let all
our hearts fuse into one!
A toast! Drink this glass of true wine
in renewed joy!
A toast! In this fair hour let's clink
glasses, as with each
New get-together we celebrate all
those of the past.

Who can live within our circle
without being a joyful part of it?
Enjoy its sense of freedom and loyal
brotherhood!
So throughout all future time, heart
will open up to heart;
Nothing small or petty will destroy
our friendship bond.

A God has blessed us with a free way
of looking at life,
And so everything that happens to us
will renew our happiness.
No pleasure shall be suppressed or
displaced through caprice;
Not having to stand on mere ceremony,
our hearts will beat more freely.

Every step will bring us further along
the rapid path of life,
And we shall raise our gazes merrily
and brightly.
We shall never be afraid through life's
ups and downs
Our conviviality will last a long, long
time! — indeed forever.

SYMPHONY NO. 9 — CHORAL FINALE

(from Schiller's "Ode to Joy," except for the first three lines which are by Beethoven)

Bass Solo

O Freunde — nicht diese Töne —	O friends, no more these sounds continue—
Anstimmen und freudenvollere!	O Joy! Let us praise thee!

Bass Solo and Chorus

Freude!	Joy!
Freude, schöner Götterfunken,	Praise to Joy, the god-descended
Tochter aus Elysium,	Daughter of Elysium,
Wir betreten feuertrunken,	Ray of mirth and rapture blended,
Himmlische, dein Heiligtum.	Goddess, to thy shrine we come.
Deine Zauber binden wieder,	By thy magic is united
Was die Mode streng geteilt,	What stern Custom parted wide,
Alle Menschen werden Brüder	All mankind are brothers plighted
Wo dein sanfter Flügel weilt.	Where thy gentle wings abide.

Solo Quartet and Chorus

Wem der grosse Wurf gelungen,	Ye to whom the boon is measur'd
Eines Freundes Freund zu sein,	Friend to be of faithful friend,
Wer ein holdes Weib errungen,	Who a wife has won and treasur'd
Mische seinen Jubel ein!	To our strain your voices lend.
Ja, wer auch nur eine Seele	Yea, if any hold in keeping
Sein nennt auf dem Erdenrund!	Only one heart all his own.
Und wers nie gekonnt, der stehle	Let him join us, or else weeping,
Weinend sich aus diesem Bund.	Steal from out our midst unknown.
Freude trinken alle Wesen	Draughts of joy, from cup o'erflowing
An den Brüsten der Natur.	Bounteous Nature freely gives.
Alle Guten, alle Bösen	Grace to just and unjust showing,
Folgen ihrer Rosenspur.	Blessing everything that lives.
Küsse gab sie uns und Reben,	Wine she gave to us and kisses,
Einen Freund, geprüft im Tod,	Loyal friend on life's steep road,
Wollust ward dem Wurm gegeben,	E'en the worm can feel life's blisses,
Und der Cherub steht vor Gott.	And the Seraph dwells with God.

Tenor Solo and Men's Chorus

Froh, wie seine Sonnen fliegen	Glad as suns His will sent flying
Durch des Himmels pracht'gen Plan,	Through the vast abyss of space,
Wandelt, Brüder, eure Bahn,	Brothers run your joyous race,
Freudig wie ein Held zum Siegen.	Hero like to conquest flying.

Chorus

Freude, schöner Götterfunken,	Praise to Joy, the god-descended
Tochter aus Elysium,	Daughter of Elysium,
Wir betreten feuertrunken,	Ray of mirth and rapture blended,
Himmlische, dein Heiligtum.	Goddess, to thy shrine we come.
Deine Zauber binden wieder,	By thy magic is united
Was die Mode streng geteilt,	What stern Custom parted wide,
Alle Menschen werden Brüder	All mankind are brothers plighted
Wo dein sanfter Flügel weilt.	Where thy gentle wings abide.

Chorus

Seid umschlungen, Millionen!	O ye millions, I embrace ye!
Diesen Kuss der ganzen Welt!	Here's a joyful kiss for all!
Brüder — überm Sternenzelt	Brothers — o'er yon starry span
Muss ein lieber Väter wohnen	Sure there dwells a loving father.
Ihr stürzt neider, Millionen?	O ye millions, kneel before him.
Ahnest du den Schöpfer, Welt?	World, dost feel thy Maker near?
Such ihn überm Sternenzelt!	Seek him o'er yon starry sphere,
Über Sternen muss er wohnen!	O'er the stars enthroned adore him!

Soloists and Chorus

Seid umschlungen, Millionen!	O ye millions, I embrace ye!
Diesen Kuss der ganzen Welt!	Here's a joyful kiss for all!
Freude, schöner Götterfunken,	Praise to Joy, the god-descended
Tochter aus Elysium...	Daughter of Elysium...
Wir betreten feuertrunken,	Ray of mirth and rapture blended,
Himmlische, dein Heiligtum.	Goddess, to thy shrine we come.
Ihr stürzt neider, Millionen?	O ye millions, kneel before him.
Ahnest du den Schöpfer, Welt?	World, dost feel thy Maker near?
Such ihn überm Sternenzelt!	Seek him o'er yon starry sphere,
Muss ein lieber Vater wohnen.	Sure there dwells a loving father.

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Los Angeles Philharmonic

Saturday, July 7, 1984, 8:30

☆MICHAEL TILSON THOMAS, Conducting
☆FAYE ROBINSON, Soprano **DENNIS BAILEY,** Tenor
DELIA WALLIS, Mezzo-Soprano **WILLARD WHITE,** Bass
LOS ANGELES MASTER CHORALE
ROGER WAGNER, Director
LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA

LUDWIG VAN BEETHOVEN

*Overture to *Egmont,* Op. 84 (1810)

LOS ANGELES PHILHARMONIC

Opferlied (Song of Sacrifice), for Soprano, Chorus and Orchestra, Op. 121b (1824)

MISS ROBINSON, LOS ANGELES MASTER CHORALE,
LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA

Bundeslied (Song of Fellowship), for Chorus and Woodwinds, Op. 122 (1822)

LOS ANGELES MASTER CHORALE,
LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA

Intermission

Symphony No. 9 in D minor *(Choral),* Op. 125 (1817-1823)

Allegro ma non troppo, un poco maestoso
Molto vivace; Presto
Adagio molto e cantabile; Andante moderato
Allegro assai

COMBINED LOS ANGELES PHILHARMONIC AND INSTITUTE ORCHESTRAS,
MISS ROBINSON, MISS WALLIS, MR. BAILEY, MR. WHITE,
LOS ANGELES MASTER CHORALE

☆ **The Winning Season:** Michael Tilson Thomas, Winner Koussevitzky Prize, Berkshire Music Festival at Tanglewood, 1968
Faye Robinson, Winner San Francisco Opera Auditions, 1969

*Recorded by the Los Angeles Philharmonic, Zubin Mehta conducting, on London Records. The Orchestra also records for Deutsche Grammophon, CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

For vocal texts, please see insert

NOTES BY ORRIN HOWARD

LUDWIG VAN BEETHOVEN
(1770-1827)

Overture to "Egmont," Op. 84

The freedom-loving, moralistic Beethoven could be counted on to fall easy prey to the spirit of Goethe's tragic drama, *Egmont.* The composer saw in the title character, a Netherlands nobleman of the late 16th century, those high moral qualities he had no trouble in attributing to himself. Beethoven's historic alter-ego was a martyred leader in his country's fight against Spanish tyranny, a man who struggled against fate and overwhelming oppression. [Fate's cruel blow was dealt to Beethoven in the form of deafness.]

Beethoven's sympathy for Egmont, for his trials and his triumph, was the dominant factor in the rush of inspiration that attended his composing incidental music for a production of the play in 1810. With the lofty passions of the drama stirring him, Beethoven constructed an Overture that is a superb tone poem, terse and vividly descriptive of those passions.

A slow introduction contains a rhythmic statement in the low strings that attains muscular emphasis in its later, faster incarnation. The *Allegro* that is the main theme seethes with urgency, pressing forward with the Fifth Symphony's three-shorts-and-a-long rhythm, here at a faster pace. The introduction's opening, now assertive, heralds a second theme whose tenderness is suggestive of Clärchen, Egmont's beloved. The Overture's materials are all propelled to a mighty coda which bursts with the triumph of Egmont's (Beethoven's) vision of victory over evil.

"Opferlied" (Song of Sacrifice) and "Bundeslied" (Song of Fellowship)

Other than for the Ninth Symphony, with its choral *finale,* the *Missa Solemnis,* the Choral Fantasy, and of course the opera *Fidelio,* Beethoven's vocal music has remained in the shadowy recesses of a large, immensely loved catalogue of instrumental works large and small. Yet that catalogue contains an impressive number of pieces for chorus and vocal soloists, as well as solo songs, not only virtually all little-known, but about which there seems little curiosity. Why the disregard for a portion of the universally beloved Beethoven's output? Essentially because the composer's vocal music is highly touted as being largely unsingable (it is indeed often formidably difficult), and not particularly distinguished (this catch-all judgment is, in light of the glorious moments in the Ninth Symphony, etc., totally invalid).

The history of the *Opferlied* has bedeviled scholars over the years. There are apparently four settings by Beetho-

ven to the *Opferlied* text written by Friedrich von Matthison in 1788, the first and second, for voice and piano, dating from about 1795 and 1798, the other two, for various sized vocal solo, choral and orchestral forces, placed in the early 1820's. Beethoven's final word on *Opferlied* is now considered to be the version we hear tonight, for soprano, chorus and orchestra. In this incarnation, the piece is in concert-aria form, with the soprano soloist and the chorus featured alternately, and the orchestra functioning discreetly as accompanist. It hardly need be noted that here the technical demands on the vocalists are not in any way formidable.

The boundingly good-humored *Bundeslied* presents the composer at his most unbuttoned. The winds cavort bumptiously (in a manner not dissimilar to some wind passages in the Ninth Symphony's *finale),* and the chorus seconds this ebullient spirit as it proclaims, in the words of Johann Wolfgang von Goethe, the joys of fellowship, "in every pleasant hour, flushed by love and wine."

Symphony No. 9 in D minor, Op. 125 ("Choral")

No single work exemplifies the unique Beethoven musico-moralistic legacy better than the Ninth Symphony. The theme of triumph through struggle, already propounded mightily in the Third and Fifth Symphonies, the *Leonore Overture No. 3,* the *Egmont Overture* and *Fidelio,* attains epic proportions here. Cosmic forces are at work throughout the Symphony, and particularly in the first movement, a section whose expansiveness and fierce strength are, remarkably, contained within a Classical structure. In fact, only in the revolutionary choral *finale* and its introduction, and in the order of movements, does Beethoven violate tradition.

He accomplishes the former with inspired intuitiveness, the latter with artistic purposefulness. In placing the *Scherzo* immediately after the first movement and before the slow movement, thus reversing the Classical order of inner movements, there is redoubtable logic. The frenzied outcry leading into the choral *finale* would have been deprived of its essential power had it followed the boundlessly exuberant *Scherzo* rather than the sublime *Adagio.*

If in the Ninth Symphony all roads (movements) lead to the choral *finale,* those roads still are paved with magnificent Beethoven stuff. Much rightly has been written about the nearly slavish emulation by some later 19th century composers of the first movement's opening; their results are often impressive, yet the model stands supreme: in only sixteen measures, Beethoven conjurs the Biblical description of creation — "And the earth was without form and void..." *(Genesis).* He accomplishes this primarily through the harmonic means of omitting the crucial middle note of a triad, thus creating a sense of mystery and vastness, and motivically with the descending intervals of a fifth and a fourth. This motif, which recurs at strategic points throughout the movement, gives birth to a D-minor main theme of granitic, elemental power, the strength of which is contrasted by an expansive secondary theme in major (B-flat), and as well by other forceful ideas. The working out of these materials is the ultimate expression of the sonata-allegro's principle as first fully defined by Haydn, just as the dynamic *Scherzo* second movement is a world apart from the stately minuet that was Haydn's and Mozart's symphonic dance section.

Beginning with an eight-measure introduction in which Beethoven's silences prove as urgent as the descending octaves they punctuate, the *Scherzo,* in conventional three-quarter time, is propelled through a fugal main theme that starts with the crucial descending octave, and on to a second idea of Jovian exuberance. It is an enormous structure for a *Scherzo,* but even so Beethoven complies with tradition by including a Trio. In duple time, it starts modestly enough with only oboes, clarinets and bassoons presenting the main idea, but, not surprisingly, it too gains in spaciousness before the *Scherzo* proper is repeated, following which a teasing bit of the Trio returns, but this time to end the movement in the abrupt and explosive manner Beethoven employed in the like movement of the Seventh Symphony.

The *Adagio* third movement, in the form of variations on two themes, is as lofty a statement of noble expressiveness as Beethoven ever made. The first theme is the more austere of the two, although the echoes occurring at phrase ends tinge the aloofness with a palpable human vulnerability. The second theme, entering after an abrupt change of key, is, in contrast to the first, almost wrenchingly emotional, its two-note sighs exhaled like some long-stifled pain now given voice. The sighs eventually grow to a rush of ecstatic ornamentation scaling the heights of Beethovenian exaltation and, finally, peacefulness.

If the first three movements of the Ninth seem to have issued painlessly from the Beethoven pen, that is only evidence of the kind of grand deception practiced by the most tireless and self-critical creative artists. When it came to writing the *finale,* the composer admitted to experiencing deepest anguish.

He had long wanted to set to music Schiller's poem, *Ode to Joy,* and the stroke of genius which finally determined its appropriateness within the exclusively instrumental domain of a symphony could have occurred only to the early 19th century's supreme individualist.

Once having definitely decided that in the end (of the Symphony) was the word and the word was Schiller's, there remained the problem of when and how to introduce the voices. Beethoven's solution is urgently dramatic, and it is innovative, for the recalling of themes from the first three movements before the initiation of the vocal parts defined for later 19th century composers a new procedure they were to exploit fully, namely, the cyclical use of materials.

The entire *finale* process is indeed remarkable. The frantic outburst that shatters the celestial mode of the *Adagio* is interrupted by a recitative for cellos and basses with whose motif the baritone eventually enters. The thematic remembrances are fleeting but telling; the recurring recitative banishes each emphatically. After the *Adagio* vision, a hint of the choral theme is given by the winds; finally this well-loved *Joy* theme, which years before he had rehearsed in the *Choral Fantasia* and the *King Stephen* Overture, is presented in its proud entirety, first in unison low strings, then gaining full substance with harmonies and instruments accumulating. But, as if reluctant to introduce the human voice into a symphonic work, Beethoven repeats the outburst material before the baritone enters at last. Admonishing the orchestra's agitation, he proclaims — in Beethoven's words, not Schiller's — "Oh friends, no more these sounds continue! Let us raise a song of sympathy, of gladness. Oh joy, let us praise thee!"

The choral, solo vocal and orchestral material that follows is in turn fervent, exultant, heaven-storming, contemplative, and strange, the latter when the *Joy* theme marches crazily to, among other instruments, triangle, cymbals and bass drum. After he has extracted the ultimate demonic power from the human voices, Beethoven ends the epical composition instrumentally, allowing a symphonic work's conventional spokesmen the final 'word.'

What a profound spiritual ecstacy this final movement — indeed, the entire Symphony — had to have been for Beethoven, for the composer was completely without his sense of hearing at the time of its creation. But in spite of the unspeakable frustration the handicap caused him — or could it have been because of it? — his spirit soared to emotional heights never before that time attained by a composer, and only rarely explored since. Imagine the scene at the Symphony's premiere in Vienna on May 7, 1824 when, oblivious to the enthusiastic applause that greeted the performance, he, with his back to the audience, was induced to turn around so that he could see the response his music had created. Pitiful, magnificent Beethoven!

ABOUT THE ARTISTS



MICHAEL TILSON THOMAS, currently in his third year as a principal guest conductor of the Los Angeles Philharmonic, has had a close association with the Orchestra since 1968. He has also been active with the Los Angeles Philharmonic Institute since its inception in 1982, this season and in 1983 in the position of artistic director.

Mr. Thomas is a conductor of international stature whose roots are right here in his native Los Angeles. With a heritage rich in artistic achievement — grandparents who gained fame in New York theatrical circles, a father who wrote, directed and produced films and a mother who headed research for Columbia Pictures — it was, perhaps, inevitable that he would be drawn to the arts.

He began formal piano studies at age 10, although he had been playing the instrument by ear since the age of five. In 1962 he entered the University of Southern California as a music major and during his sophomore year at the University was appointed conductor of the Young Musicians Foundation Debut Orchestra of Los Angeles, a post he was to hold for four years. The year of his graduation (1968) proved important in more ways than one: he took the Master of Music degree with honors, won the Koussevitzky prize at Tanglewood, and in a series of Symphonies for Youth concerts conducted the Los Angeles Philharmonic for the first time.

He was appointed assistant conductor of the Boston Symphony in 1969 and, after only one month in the post, won national renown when he replaced the orchestra's ailing music director, William Steinberg, at a concert in Lincoln Center. As a result of that triumph, he directed the BSO in 30 more concerts that season and was appointed its associate conductor. He remained on the Boston Symphony's roster until 1974, concurrently holding the title of music director of the Buffalo Philharmonic, which he accepted in 1971 and relinquished in 1979.

In Europe, Mr. Thomas maintains a continuing relationship with the Philharmonia and English Chamber Orchestras in London, the Vienna Symphony, the Berlin Philharmonic and the Amsterdam Concertgebouw. In the U.S., in addition to the Los Angeles Philharmonic, he regularly conducts the Boston, Chicago, Pittsburgh and San Francisco Symphonies.

CBS Masterworks has Mr. Thomas under an exclusive contract; on that label he has recorded with the Los Angeles Philharmonic.



IVRY GITLIS, born in Haifa, Israel, was raised in a musical atmosphere: his mother was a singer and his grandfather a cantor in the synagogue. Mr. Gitlis began playing the violin when he was five and gave his first concert four years later. When the celebrated violinist Bronislaw Huberman heard Gitlis play he was so impressed by the boy's talent that he sent him to Paris to study at the National Conservatory. Mr. Gitlis won the Conservatory's First Prize at the age of 13, and then continued his studies with Enesco, Thibaud and Flesch.

At the outbreak of World War II, he escaped to London and, rejected by the British Army because of his age, worked in a war factory. When he was finally able to enlist in the army, Mr. Gitlis was assigned to the artists' branch, and gave numerous concerts for the troops. After the war he made a successful debut with the London Philharmonic and subsequently played with all of Great Britain's other principal orchestras.

In 1951 he won the Jacques Thibaud Competition and began an international career which has taken him to the United States, Canada, South America, Western Europe, Russia, Romania, Africa, and Poland.

He has performed with the Los Angeles Philharmonic many times since his debut in 1964.

LYNN HARRELL has become a particular favorite with Los Angeles audiences since his debut with the Philharmonic in 1974. He has returned often to perform with the Orchestra at the Music Center and Hollywood Bowl and has been heard in recital under Philharmonic auspices on several occasions. In October he will again be in Los Angeles to appear with the Philharmonic at the Music Center.

One of the most prominent cellists performing today, Mr. Harrell is a frequent soloist with the world's leading orchestras, a favorite at music festivals



and on the most prestigious recital and chamber music stages. He is also a major recording artist, performing under many prominent conductors, and collaborating in chamber music with such artists as Vladimir Ashkenazy, James Levine, Itzhak Perlman and Pinchas Zukerman.

Born in New York in 1944, Mr. Harrell is the son of the late Mack Harrell, one of America's finest baritones. He began cello lessons at the age of nine and went on to study with Lev Aronson in Dallas, Leonard Rose at the Juilliard School of Music and Orlando Cole at the Curtis Institute of Music. He also participated in the master classes of Pablo Casals and Gregor Piatigorsky.

When he was 18, Mr. Harrell was invited by George Szell to join the Cleveland Orchestra; two years later he was appointed principal cellist, a post he held until 1971, when he resigned in order to pursue a solo career. Since then, the acclaimed musician has won many awards, including the first Avery Fisher Award, the Merriweather Post Award, the Piatigorsky Award and the Ford Foundation Concert Artists Award.



FAYE ROBINSON, the soprano soloist in this week's all-Beethoven concert, is appearing for the first time with the Los Angeles Philharmonic in Los Angeles. In May 1979, she made her debut with the Philharmonic in performances of the Beethoven Ninth Symphony in New York and the Mozart Requiem at the Ames (Iowa) International Orchestra Festival during the Orchestra's tour of the Eastern U.S.

The Houston, Texas-born soprano is a graduate of Bennet College, Greensboro, North Carolina, and did graduate work at Texas Southern University and North Texas State University. She has appeared with many leading American orchestras, including those of Chicago, Cleveland,

Detroit, New York, San Francisco and Washington, D.C., and has been guest soloist at such music festivals as Blossom, Caramoor, Aspen and at the Temple University Music Festival in Ambler.

In Europe she is well-known for her performances with the opera companies in Cologne, Frankfurt, Hamburg, Munich, Paris and Vienna. Her operatic engagements in this country include the roles of Violetta *(La Traviata),* Gilda *(Rigoletto),* Liu *(Turandot),* Micaela *(Carmen)* and Pamina *(Die Zauberflöte)* with the New York City Opera; Donna Anna *(Don Giovanni)* with the San Diego Opera; Belinda *(Dido and Aeneas)* and the heroines in *Tales of Hoffmann* with the Philadelphia Opera.



British mezzo-soprano **DELIA WALLIS** has become an internationally acclaimed opera and concert artist since her first appearances in this country — with the Los Angeles Philharmonic and Houston Grand Opera — in 1977.

Miss Wallis began her career in 1969 with the Welsh National Opera following five years of study at the Guildhall School of Music and the London Opera Centre. After her auspicious debut with the Royal Opera, Covent Garden, at the age of 22, she began to appear frequently with the major British opera companies, and was contracted by the Cologne Opera.

Her engagements in this country during the past six years have included performances with the San Francisco, Houston, New York City, Washington and Boston opera companies. As an orchestral soloist she has appeared with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, the Baltimore, Chicago and Houston Symphonies and, in Carnegie Hall, with the Toronto Symphony. She has been seen on television in Europe and Canada and is featured in a number of operatic recordings, including *Don Carlos* conducted by Carlo Maria Giulini.

In her most recent engagement with the Philharmonic this past February, Miss Wallis sang three performances of the narrator in Debussy's cantata *La Damoiselle élue,* and then in the final concert graciously agreed to substitute for an ailing Erie Mills in the role of La damoiselle in addition.

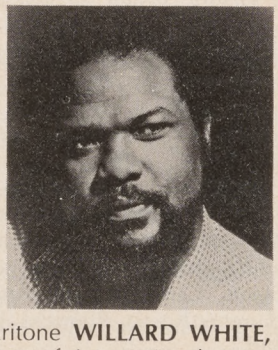
Mississippi-born tenor **DENNIS BAILEY** has in the past several years won leading roles, and subsequent acclaim, with major opera companies in America and in Europe.



A favorite on the roster of the Seattle Opera since 1975, it was there that his career took shape and where he first won both recognition and an enthusiastic following. In 1978 he made his New York debut in the New York City Opera's production of *Carmen,* which led to engagements with the symphony orchestras of Boston, Chicago, and Washington, D.C. and the San Francisco and Santa Fe Operas.

Mr. Bailey made a triumphant European debut in 1981 at the Glyndebourne Festival as Bacchus in *Ariadne auf Naxos,* conducted by Simon Rattle. He later repeated the role in his London debut at Royal Albert Hall in Glyndebourne's Proms performances of the work. Since then he has been engaged by the Bayreuth Festival, Hamburg and Scottish Operas, and his performances with the Welsh National Opera in *Fidelio* and *Katya Kabanova* have been broadcast by the BBC.

Mr. Bailey is making his Los Angeles debut in this week's all-Beethoven concert.



Bass-baritone **WILLARD WHITE,** a singing actor of international renown, has sung leading roles in this country with the New York City, Washington and San Francisco Operas. He made his European operatic debut with the Welsh National Opera and he has since won acclaim at Glyndebourne, Netherlands Opera, Scottish Opera, and with companies in Munich and Florence. Most recently, he made his debut with the English National Opera singing Hunding in their new production of *Die Walküre.*

As a concert artist, Mr. White has performed the Shostakovich Symphony No. 13 with the City of Birmingham Symphony Orchestra under Simon Rattle. Other concert engagements have taken him to Rome, Berlin, Barcelona and London. In the latter city he sang Christus in the *St. Matthew Passion* at a Good Friday performance in Royal Festival Hall and participated in a performance of Beethoven's Ninth Symphony with the Philharmonia conducted by André Previn.

The Jamaican-born singer received his early music education at the Jamaican School of Music. In 1968 he received a scholarship to complete his musical education at the Juilliard School of Music and, while there, he began his professional career at the New York City Opera.

Mr. White first appeared with the Los Angeles Philharmonic at Hollywood Bowl in 1979 as soloist in the Bach *B-minor Mass,* Mozart *Requiem* and Beethoven's *Missa Solemnis.*

THE LOS ANGELES MASTER CHORALE, founded by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company of the Music Center in 1964. Since its first concert at the Dorothy Chandler Pavilion in 1965, the ensemble has continued to present an annual concert series at the Music Center, giving Los Angeles a unique reputation as the only city in the country which supports its own professional resident chorus in a regular series of choral programs. The 120-voice Chorale occupies a position as one of the foremost choral groups in the United States and includes in its select membership the finest vocal talent in the Southland.

Since its inception, the Chorale has worked closely with the Los Angeles Philharmonic in concert performances and on recordings.

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The dramatic two-level lobby of the Park Wellington in West Los Angeles. Photo by Milroy/McAleer.

Southland Real Estate — GOING DRAMATIC

by JONATHAN MILLER

PERHAPS it was inevitable, this being the Entertainment Capital of the world, but Southland real estate is going dramatic. As in concept, as in scale, as in . . . Hollywood.

Consider, for a leading example, the newly opened Park Wellington off Sunset Boulevard, the $30 million luxury condo-conversion designed by the internationally renowned architectural firm of William L. Pereira Associates—they of Transamerica pyramid fame up in The City by the Bay.

"Our goal from the outset," says R. Michael Hall, chief executive officer of the Troy Investment Fund, its Newport Beach-based developers, "was to create a unique and tasteful ambience that would appeal to the creative arts and the entertainment community."

With its pearl-grey facade and white balcony hand railings, the Park Wellington evokes the sleek cruise-ship lines and excitement of classic Hollywood art moderne, say its promoters. Indeed. There is the seven-story building's stage-worthy entrance—twin 60-foot crystal-capped, skylit pavilions leading to a marble and brass stairway. And the portals to the 163 one- and two-bedroom-plus den units (from $135,000 to $270,000), many entered through eight-foot double doors that permit dramatic sweeps, a la Loretta Young.

Here, though, convenience also rivals staging, for the Park Wellington (it almost sounds good enough to eat) improvises on the latest concept in condo promotion—what might be called the condotel. Along with all the standard luxury goodies (recreation complex, plus carpeting and state of the art security systems), buyers also get a major domo.

"Anticipating mainly working couples and busy executives as residents," explains Hall, "we plan to provide a concierge service to handle the day-to-day convenience needs of residents such as laundry, cleaning and personal services. Every aspect of the Park Wellington has been conceived to be first rate, and it is our basic objective to maintain these standards as long as Troy has anything to do with the project."

Improvising on the culinary/condotel theme is The Colony of Westwood, the pioneering stock cooperative now promoting a restaurant delivery service along with in-town westside living (and otherwise known, in croissant-crazed L.A., as "pied a terre"). Through arrangement with an area restaurant, Colony homeowners—now including a growing number of bicoastal corporate executives—can order up gourmet meals between 5 and 8 p.m., Monday through Friday, with no delivery service charge.

"There are a great many reasons why corporations have shown interest in buying at The Colony," notes Steve Kaller, project sales representative, toting up the ways. "In the first place, the location is ideal, minutes to Century City, Beverly Hills, and most of the other important business areas. Corporate representatives have also told us that a unit at The colony can be considerably more convenient than staying in a hotel, and eliminates the problem of advance bookings."

A co-op's appeal to developers, and ultimately buyers, is bottom-line. Builders don't have to go through as much bureaucratic red tape as they do on condos, it is argued, and that means savings all around. "Very often, specific condo

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One of the many recreational areas at Palm Valley Country Club, a development of the Sunrise Company in Palm Desert.

ordinances require two parking spaces per unit, or specify how much sound insulation between walls, so much storage space," says Brooks Roddan, a veepee for the project's marketing firm, Bryan Hardwick Associates. "That makes it difficult for builders to build."

Prices of the 256 units at The Colony, from studio to a two-bedroom-and-loft, range from $89,950 to $159,950. The units are admittedly small—from 425 to 900 square feet—but in value, says Roddan, they compare favorably with area condominiums, which start in the $115,000 range. Amenities at the 1440 Veteran Avenue building location include a private conference room for business meetings, a media center, gallery, private dining room and fitness center.

The developer's market apart from bicoastalees? Upwardly mobile westsiders—doctors at the UCLA Medical Center, university faculty, professional athletes and the parents of students looking for a tax write-off and an immediate tenant.

Down in the center of L.A., the drama is in the dreaming. Here, buyers with the City of Tomorrow on their minds are reportedly investing in the Skyline and the future of downtown living.

"We think we'll be sold out by the end of the year," notes a cheerful Robert Hatfield, a vice president with Forest City Southpark Corporation, developers of the Skyline high-rise condominium at Ninth and Flower Streets. He attributes a new financing plan—8¾ percent for 30 years, fully amortized, with as little as 5 percent down—with stimulating recent

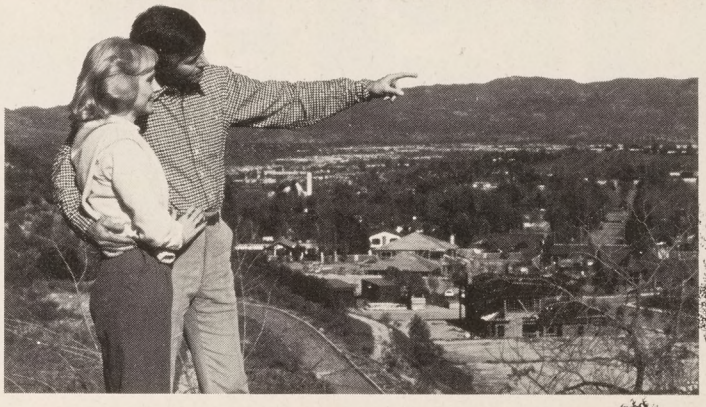
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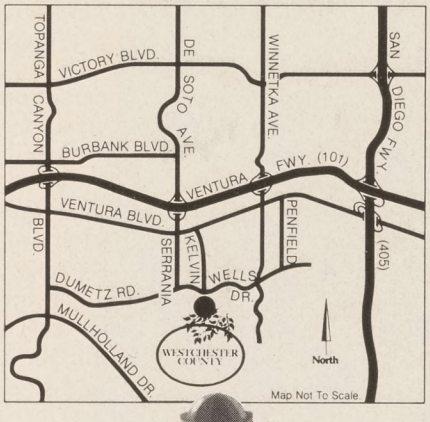


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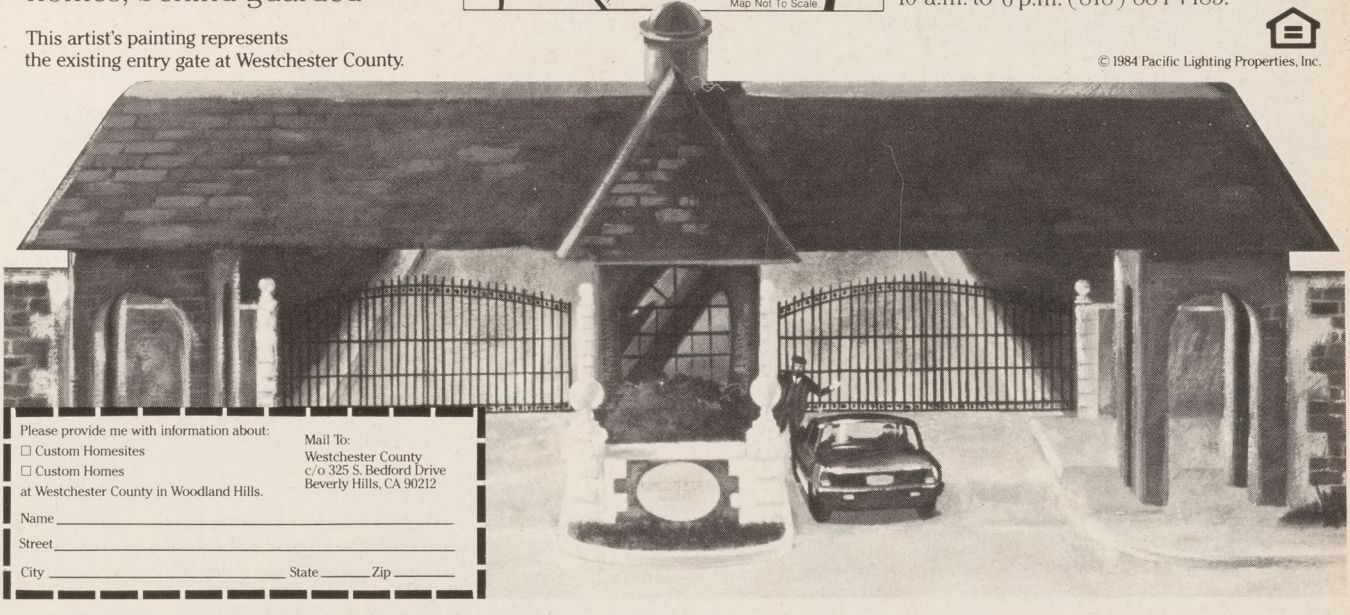


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This artist's painting represents the existing entry gate at Westchester County.

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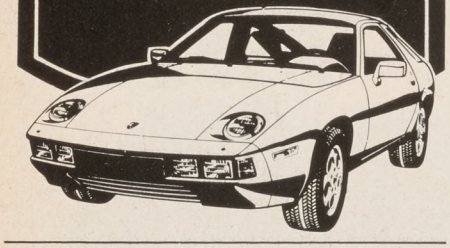
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Encino Towers, a prime location and recent winner of a landscape award from the Los Angeles Beautification committee.

sales, particularly among a growing number of senior management types.

Says John Hagerty, president of Transamerica Financial Resources, Inc., a Skyline homeowner: "The international flavor [of downtown living] is intriguing and the investment potential is outstanding. The convenience of a high-quality residence within walking distance to work and the appreciation potential are my logical reasons for living here. Besides that, I love this home."

What is selling in sprawly Los Angeles, says Hatfield, is the idea, as the Skyline boasts in its ads, of living better and longer. "In the great cities of the world, living at the top has always meant living downtown," says Hatfield, "That's true in New York, Chicago, San Francisco and Paris. And now it's true in Los Angeles, too."

Forest City's Skyline project, the cornerstone in the city's South Park redevelopment area, appeals to home-buyers with better things to live for than two-hour commutes, according to the developer. Such time can be more profitably spent partaking of the downtown's emerging nightlife or working off a Papa Choux entree in the Skyline's complete recreational facility. The latter features a health club, Jacuzzis, paddle tennis, saunas, multi-purpose room and two glass-walled championship racquetball courts.

The market for the Skyline, not surprisingly, is composed almost exclusively of people who have income levels of $50,000 and up—and that goes way up, says the developer, much like the 14-story building itself. Its 200 deluxe con-

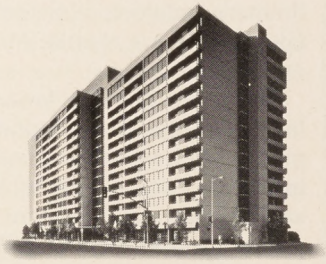


The Colony at Westwood features landscaped courtyards in a park-like environment interspersed with gardens, mature trees and bushes.

Views on Downtown.

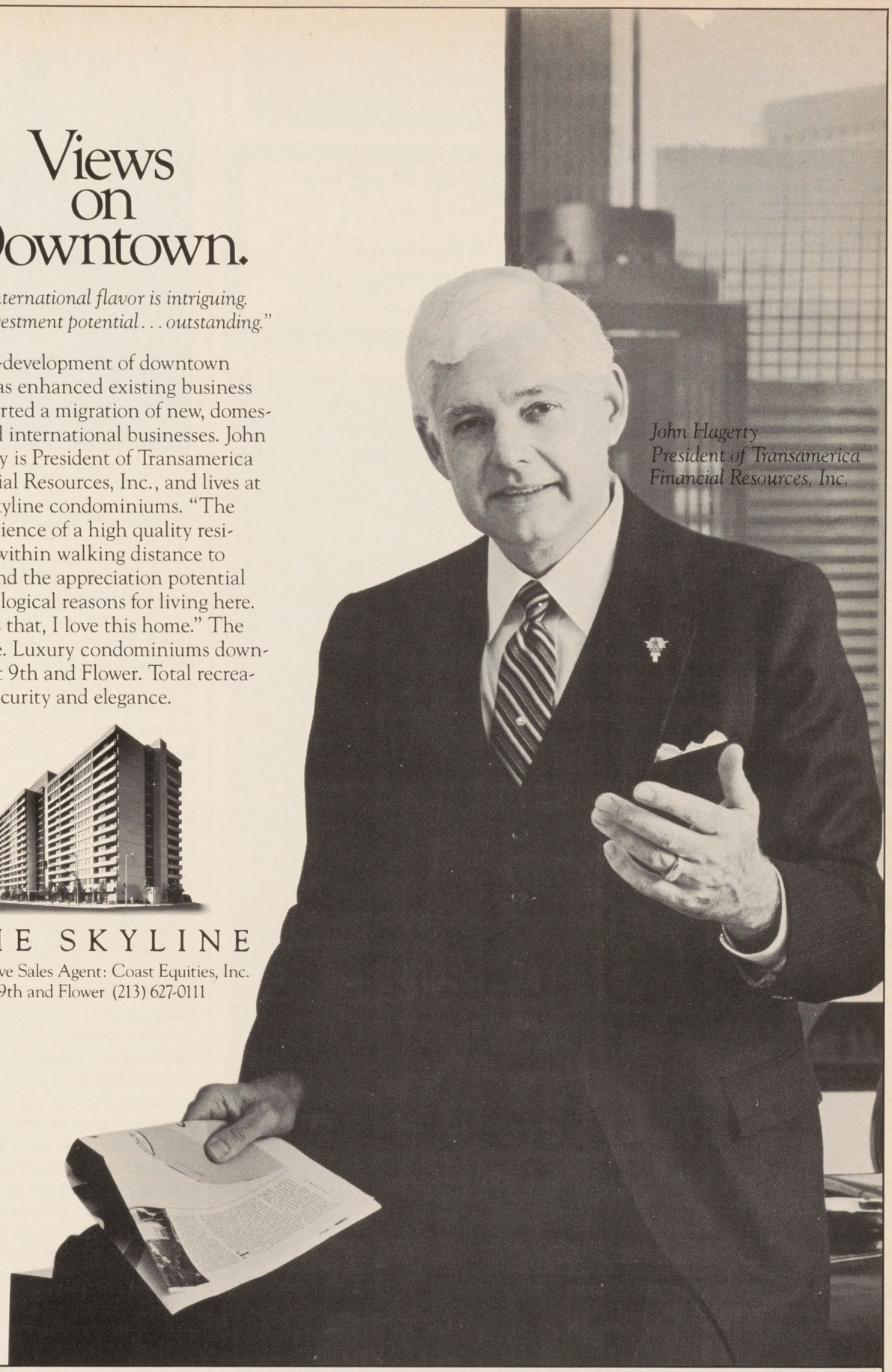
"The international flavor is intriguing. The investment potential... outstanding."

The re-development of downtown L.A. has enhanced existing business and started a migration of new, domestic and international businesses. John Hagerty is President of Transamerica Financial Resources, Inc., and lives at The Skyline condominiums. "The convenience of a high quality residence within walking distance to work and the appreciation potential are my logical reasons for living here. Besides that, I love this home." The Skyline. Luxury condominiums downtown at 9th and Flower. Total recreation, security and elegance.



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John Hagerty
President of Transamerica Financial Resources, Inc.

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Prices on one and two bedroom homes at The Skyline are from **$159,000** to **$264,000** with financing at **8¾%, 8.83 A.P.R.** fixed for 30 years fully assumable, and as little as **5%** down. Penthouses start at **$328,000** also with attractive financing.

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A portion of one of the six floor plans available at Leisure Village Ocean Hills in Oceanside, the new active retirement community inspired by the villages around the Aegean Sea.

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dos include 67 one bedroom (760 square feet), 112 two bedroom (1,220 square feet) and 21 penthouse units (1,640 square feet), many of the latter warmed by wood-burning fireplaces. The units are priced from $165,000 to $385,000.

Builders have long boasted of making dramatic architectural statements, but in Glendale, L.A.'s middle-America time capsule?

So it is said. The Park Towers, a $50 million, high-rise, luxury condo development, which opens for occupancy this month, is reordering the city's image and skyline. As in instant landmark, proffers Jim Riehman, spokesman for the developers, Park Place Partners.

"There's an explosion of building going on," he enthuses. "Glendale has its own need for high-rise condominium living because there are so many professional people living over there. Glendale has the second largest financial center in L.A. County; it's the home of the S & L's and all the banks."

As downtown booms, land prices vault and congestion escalates, corporate planners and home-buyers are actively looking for alternative venues. "It's all right for corporations to keep their legal firms and senior people downtown," argues Riehman, "but when it comes to secretarial and support forces, many are moving to Glendale where it's half as expensive by virtue of space, parking and labor pool. A lot of people in the San Gabriel Valley don't want to go downtown."

Prices range from $178,000 to $466,000 for one-, two- and three-bedroom plans, with two-story penthouses atop the proj-



ect's twin 18-story towers going for from $347,000 to $496,000. The spacious units (1,286 to 1,926 square feet) are expensive, Riehman concedes, but they are a great bargain in quality and value when compared to what's available elsewhere. "At least 30 to 40 percent less than Wilshire costs would be," he says, noting that over 75 percent of the two-acre site (conveniently located aflank the 134 Freeway near the Pacific exit) is allocated to recreational facilities and landscaping.

Down south, in Orange and San Diego Counties, the architectural drama is advancing at two coastal locations.

The scheduled opening this month of the 397-room Ritz-Carlton Hotel and championship 18-hole golf course will complete a key phase in the new residential/resort community of Monarch Beach, now sprouting on 550 acres of prime Pacific littoral between Laguna Beach and Dana Point.

"We will have at least three distinct custom-lot programs at Monarch Beach," reports an enthusiastic Joseph W. Smith, vice-president, sales and marketing, for the developer, the Stein-Brief Group of Laguna Niguel. "Of the 44 lots in our just-opened Estates of Monarch Beach, 21 were sold in the first six weeks at an average sales price of $300,000" $300,000 being in the low-to-moderate range by Stein-Brief standards, he explains "We expect the ones on the ocean will go well above $1 million."

To be developed over the next 10 years, this ambitious community-in-the-making hopes eventually to lay claim to:

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ing, outdoor putting greens and pro shop;

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—a tennis complex, consisting of at least 15 courts, including a stadium court;

—a European-style shopping plaza overlooking the links and ocean;

—and 3,400 single-family homes, townhomes, condominiums and apartments to be built within the gate-guarded community. Home prices are expected to begin at $200,000 for the condominiums and townhomes. Pricier single-family homes will sell from $400,000 to as high as $5 million.

"We're adding $50 million in development, including grading, landscaping, parks and other improvements to a site that is already one of the most spectacular in Southern California," says David Stein, president of Stein-Brief, which paid a whopping $80 million for the land last November. "With our development plan fully approved, we see this as an excellent opportunity for imaginative, quality builders to tap into the area's affluent real estate market."

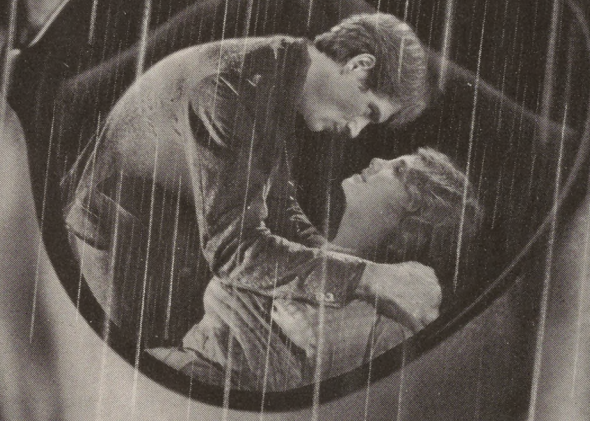
Further to the south, in northern San Diego County, yet another ambitious development is under way. Here, on 353 acres of gently rolling hills, Leisure & Technology, the industry leader in planned retirement communities, has drawn design inspiration from the Greeks (which seems only appropriate this Olympic year) as well as from contemporary artists to create Leisure Village Ocean Hills.

A total of 1,672 Aegean-style villas is planned in the $235 million Oceanside project. The first of eight phases, consisting of 283 homes, is now under construction, and six furnished models (ranging from $99,990 to $169,990) are open daily.

The focal point of the community is the 27,000-square-foot Ocean Hills Country Club, which celebrates the paintings, sculptures and murals of Greek, Italian and American artists. "The recreational amenities at The Ocean Hills Country Club, together with the villas, are probably the finest ever designed for a community of this kind in the United States," says Michael L. Tenzer, chairman of the board and chief executive officer of Leisure & Technology. "It is the considered opinion of those who have already visited Leisure Village Ocean Hills that it will serve as a prototype for future residential communities."

Very active residential communities.

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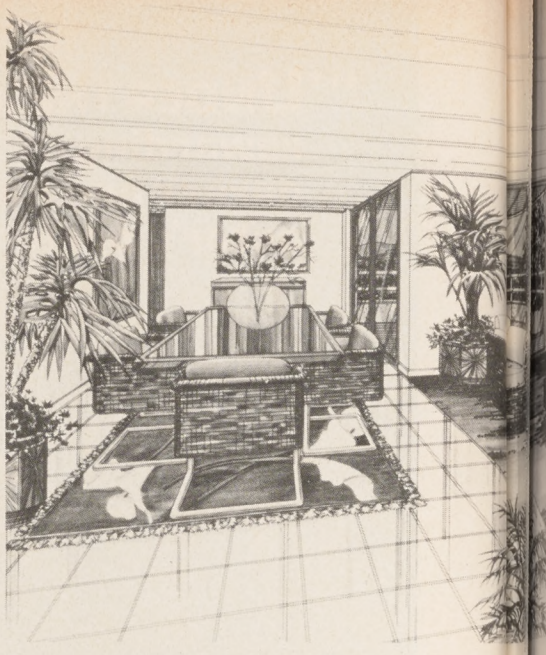
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One of seven floor plans available at Park Towers, a luxury condominium development just opened in Glendale.

Clubhouse activities include Nautilus, painting, photography, ceramic and chamber music studios; woodworking and lapidary workshops; sewing, billiards and TV rooms; and a 900-seat auditorium dedicated to conductor Maurice Abravanel.

Homebuyers with valley venues in mind are finding they can conduct their own music, as it were, or just sing along. The newest kid on the San Fernando dreamhouse block is Westchester County, a gate-guarded luxury homesite community in Woodland Hills.

How luxurious? Prices range from $160,000 to $650,000 on 112 hillside lots of from one-half to one-and-one-half acres in size.

"Westchester County is probably one of the most successful communities in the alley right now," says Bob Perlberg, president of RAP Communications, marketers for the project's operating partner, Pacific Lighting Properties (the gas company). "Since mid January, we have sold 47 lots. If you take 47 at a $200,000 average price, that's $10 million in real estate in four months. It's incredible.

Even more incredible, perhaps, are the terms of endearment. "Somebody came in recently and spent 400,000-some dollars in cash for a lot, which was the asking price," marvels Perlberg. "Nobody does that."

Seven houses are currently under construction.

Nearby, in Northridge, '84 sales prospects are decidedly encouraging for award-winning Buckingham Estates.





"We're very optimistic," beams Jackie Greenfield, project coordinator for the builder, Fish Construction Co. "We expect sales to be excellent in 1984."

The source of that encouragement is not hard to find. Renowned Santa Barbara architect Barry Berkus, who designed these $425,000-and-up luxury homes, walked off with the 1983 western regional titles from *Builder Magazine* to "Detached Home of the Year" and "Best Single-Family Detached Home of more than 3,000 square feet."

Home at Buckingham, which rises one or two stories on tennis-court sized lots, feature four to six bedrooms and have up to 5,150 square feet of living area. The kitchens, which are described as a gourmet's dream, showcase built-in Jenn-Aire grills, Thermador self-cleaning ovens with microwave function and gas cooktops. Equally impressive, says the builder, are the design accents: hand-carved double-entry doors, vaulted ceilings, wood-burning fireplaces, greenhouse window walls, and that easily overlooked essential, a floor safe.

"In addition to five homes currently under construction," says Greenfield, "we recently broke ground on additional luxury homes to be built immediately adjacent to Buckingham Estates. We are calling these homes 'The Brighton Series.' They are slightly smaller, from 2,800 square feet to 3,200 square feet, one and two stories in size, and just perfect for the empty nester or the family wishing smaller luxury living."

Fourteen of 22 homes so far constructed in the 55-unit Buckingham project have been sold, which is a tribute in part to builder financing, says Green-

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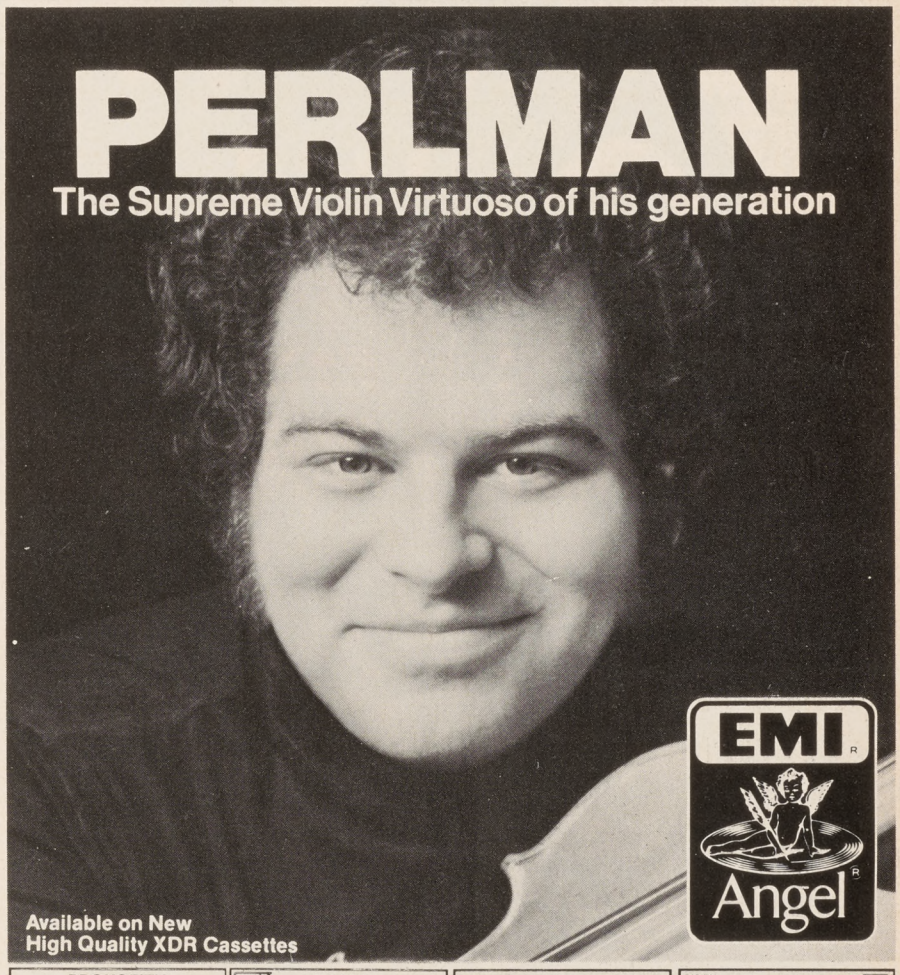
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Magnificent city views are a feature of the Skyline highrise at Ninth and Flowers Streets in downtown Los Angeles.

field. The developer offers an adjustable mortgage that starts at 10.5 percent, fixed for three years, with a four-point cap over the base adjustable rate beginning the fourth year. The financing has whetted buyer interest, adds Greenfield, but the homes themselves are doing the selling. "There are just not that many large luxury homes under construction in this area."

A case in point: Encino Towers, which walked off with the 1983 landscape award from the Los Angeles Beautification Committee. Dubbed by developer Jack Shine, president of First Financial Group, the "Rolls Royce of the San Fernando Valley," the 120-unit condominium is reportedly attracting a lot of "celebrity" types as it strives for a year-end sales close-out.

The project, at Balboa and Ventura Boulevards in Encino, offers prime location along with luxurious carefree living, says Shine. Among its more impressive features: 9¾ percent fixed rate financing (at a 10 percent annual percentage rate); gourmet kitchen (microwave, electric oven and gas range); gated security, commanding views of the Santa Susana and San Gabriel Mountains and forest-like landscaping replete with fresh-water streams and cobblestoned walkways.

The units, which are scattered in ten separate buildings, range from a one-



bedroom-plus den (1,930 square feet) to a three-bedroom unit with den and loft (2,745 square feet). They are priced from approximately $265,000 to $450,000 for a target market strong in empty nesters, though Shine shies away from the term. "They're ideal for couples whose lifestyle is changing, want to travel and don't want the aggravation of a home," he says.

While loath to venture sales predictions, Shine hopes the nearly 40 units still available will be sold in 1984. An encouraging sign from his standpoint—the resale of an owner-improved unit that fetched $600,000 on the open market. "People are spending great sums of money to fix their units up because they're part of a limited edition. I know I'm the builder, but there will never be another development able to provide what Encino Towers provides. And the reason is that it was built at yesterday's costs."

Sales are also brisk in the desert oasis of Palm Springs, that prime Coachella Valley location that has attracted movie stars, former presidents (Gerald Ford resides in Rancho Mirage) and retired CEO's.

"We feel the market will be very strong in '84," says Bruce Romjue, vice president of sales and marketing for the Sunrise Company, builder of two Palm Desert developments, The Lakes and Palm Valley Country Club, both on Country Club Drive. "Since we opened The Lakes in October of '82, of 653 homes released for sale, 560 have been sold. We certainly project to be sold out in the second

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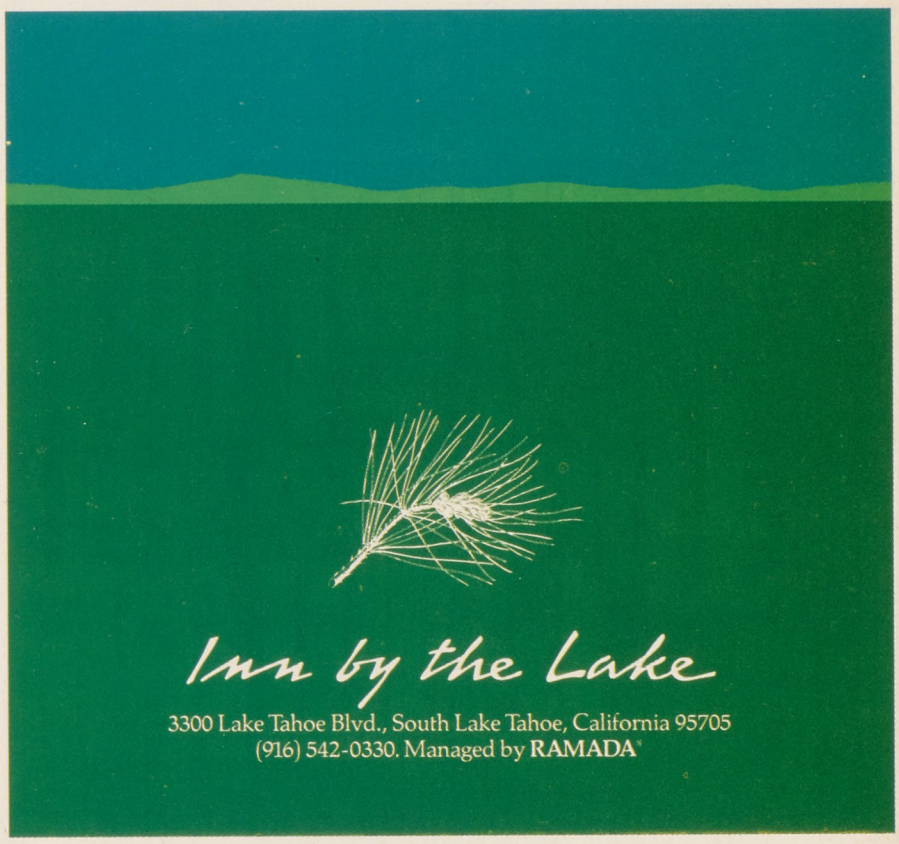
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quarter of '85. We have enjoyed a very good first quarter and the outlook for the rest of '84 is very positive."

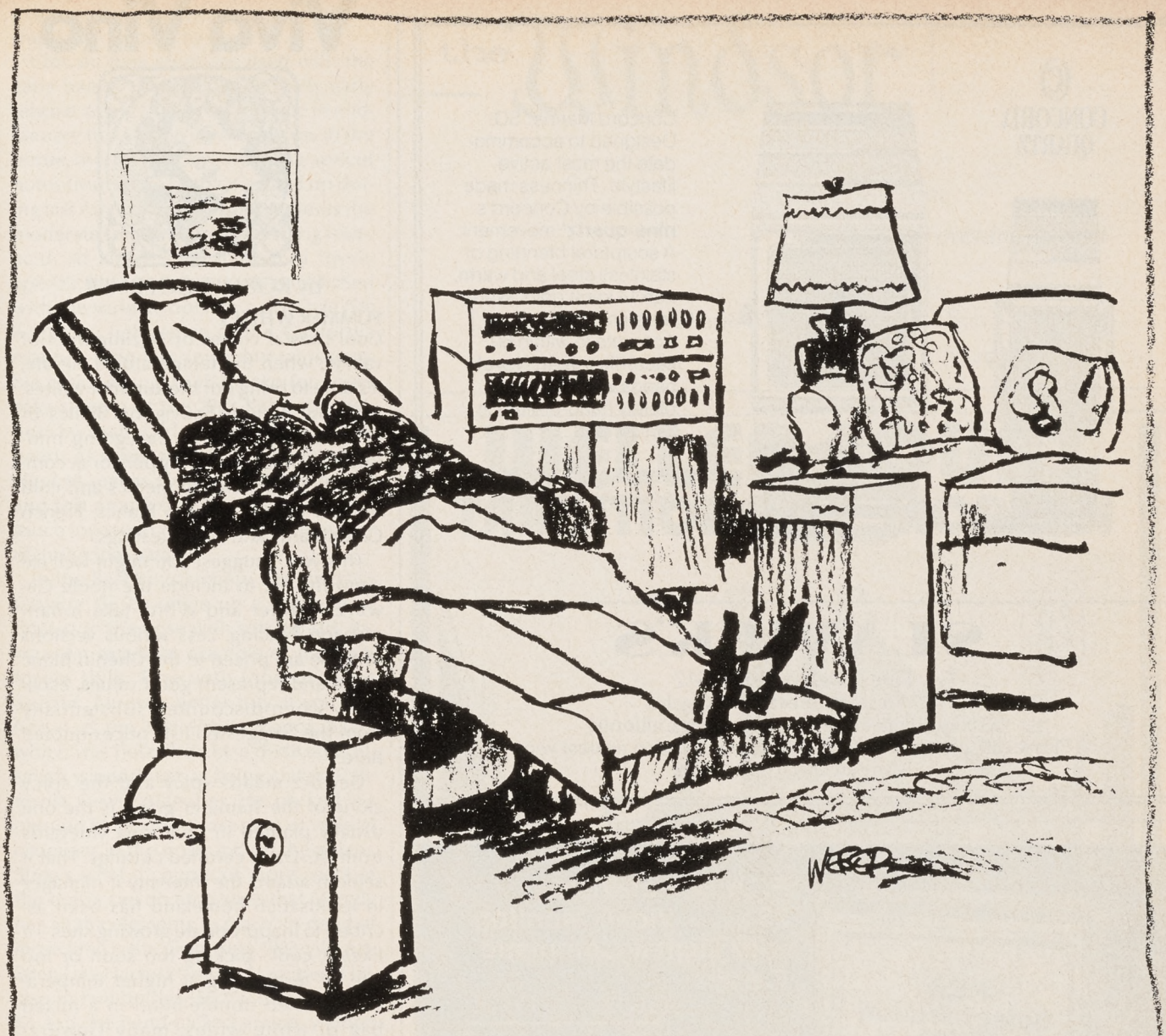
The Lakes is a 300-acre private country club that will eventually number 908 condominiums built around 21 lakes and an 18-hole, par 72 course. The Southwestern-style homes, which range from $174,000 to $315,995, are grouped together in four- and five-unit clusters. The four-unit configuration reflects a growing buyer preference for larger units, says sunrise, with models ranging from 1,345 to 2,754 square feet. Among the development's advertised lures: a gated community, vaulted living room ceilings, atriums, and a 38,000 square foot main club house.

The success of The Lakes inspired Sunrise to launch a second, moderately priced project, the contemporary-styled Palm Valley, which opened a new model complex and sales office Memorial weekend. Located about a half mile from The Lakes, the planned 1,300-unit development has already attracted 275 buyers, according to Romjue. The one- and two-bedroom attached units are priced from $98,995 to $175,000 and range from 1,000 to 1,900 square feet. Facilities will include 44 swimming pools and spas, a 74,000-square-foot clubhouse, racquetball courts, twenty tennis courts (ten lighted) and two golf courses – one executive length at 4,500 yards (par 63), the other of championship dimensions, at 6,545 yards (par 72).

And finally, from the desert to mountain lake, we arrive at the end of the real estate rainbow, in this case, at Rainbow Point. A private (as in walled and gated) community of 131 luxury home sites on the western shore of Lake Arrowhead, the $34-million, San Bernardino Mountains project is being subdivided by Moreland Development Company, a subsidiary of Union Oil, which purchased the land in 1978.

Twenty-two waterfront sites will be offered in the first phase of development, with prices ranging from $310,000 to $450,000. Six so-called "lake view" lots will market from $120,000 to $125,000.

"No other place in Southern California can exceed the beauty of Lake Arrowhead," says Dick Farrell of Coldwell Banker/Sky Ridge Realty, which is handling residential sales. "And Rainbow Point is one of the last of the most desirable homesites in the area. A few remaining homesites are available on heavily wooded land with boat slip rights on the lake – yet with a hotel, shop and services of all kinds a short drive away. We believe very little property like it will be available by the end of '84." □



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Viva Vino



by ROBERT GOERNER

SUMMER WHITES

Cool coastal climes or sizzling interior valleys, when the temperatures elevate, it's time to bring out the summer whites. Not your serious Sauvignon Blancs or Chardonnays but the easygoing mid-varietals that serve as sippers or accommodate themselves to picnics and cold buffets, usually Chenin Blancs, French Colombards and Grey Rieslings.

This year I suggest you might well expand the list to include the noble Gewürztraminer and White (aka Johannisberg) Riesling. Less serious versions of these are priced in the Chenin Blanc range and represent good values, especially when discounted substantially from the "suggested list" prices quoted here.

Gewürz means spicy and the spicy clone of the Traminer grape is the one usually planted in California vineyards from UC-Davis certified cuttings. That it seldom attains the intensity it manages in its Alsatian homeland has been ascribed to inappropriate growing sites—it likes it cool—picking too soon or too late, or fermenting at higher temperatures. Tasted double-blind in a mixed bag of white wines, many Gewürztraminers low in spice are taken for Rieslings or even Chenin Blancs. Considering that many California palates are not conditioned to the bitterness that lurks beneath the bone-dry austerity of the best Alsatians, our departure from the prototype can be considered well-mannered and graceful. Try a few for yourself and see where you stand.

With stylistic feet in both worlds, the 1983 Matrose Gewürztraminer ($7) displays classic dried rose-petal aromas coupled with an exceptional balance of fruit, sugar and acid, tending to the dry side. Better with food than as an aperitif. Matrose is a new producer in Cloverdale with grapes from Alexander Valley.

Grand Cru has compiled a notable track record with the varietal and their 1983 version ($8.50) surprises with a presently subtle and elusive delicacy and only the barest whisper of bitterness. Grand Cru has a reputation for developing in the bottle. I'd like to try this again

in a year. For now, the engaging fragility should be savored by itself.

Clos du Bois identifies itself with the early harvest style and an equally early release, being first out of the gate in mid-January this year. With six months in the bottle, the 1983 ($6.50) is showing apricot notes from some botrytis picked up during last August's rains. Complements the moderate spiciness and refreshing fruity acid. At about 11% alcohol, a lovely aperitif. Hacienda, also well-established with the varietal, opts for a dry style ($6) with very light spice in the California manner. Even less spice, but considerable residual sugar (3%) make for super easy sipping of the 1983 Kenwood ($6). Best by itself. Old reliable Fetzer ($6) is nearly as sweet at 2.5% RS. The low 10% alcohol makes for a noticeably round and soft mouth feel. You might find it a touch too sweet for most foods. A matter of individual palates.

In the Best Buy category, Pedroncelli's Gewürz ($5.25) offers up a bouquet of flowers in the nose with soft, off-dry flavors. An excellent example of the California style. Fine with food or as an aperitif. An even better buy, if you can find it, is the 1981 Cresta Blanca ($4.60) which was described by a dedicated Alsatian winedrinker as being classic California Gewürztraminer. He backed his opinion by buying a case. Lots of varietal character in the nose and on the palate. Shows what a couple of more years in the bottle can do for a wine that already has all the elements in place. In need of more time is the promising 1983 Villa Mt. Eden Late Harvest Gewürztraminer ($12), also in half-bottles ($6.25). Lots of botrytis and the hand-picked grapes yielded less than a ton an acre. Both alcohol and sugar are slightly over 10% in the finished wine. The expected honeyed apricot intensity picked up complexity sitting in the refrigerator for five days after opening. A good omen?

White, or Johannisberg, Rieslings have a wide range of growing areas in the West, reaching close to both the Canadian and Mexican borders. Callaway Vineyards at Temecula, halfway between Riverside and San Diego, planted their first vines 15 years ago. Recently they dropped all red varietals to emphasize the whites which take kindly to their climate. The 1983 Callaway White Riesling ($5.25) exhibits a delicate strength centered on sweet spice over a lemony background for a very refreshing hot weather quaff. More suited to food is the 1983 Fetzer ($6) even though noticeably sweeter at 2.5% RS. Peaches and honey stand out, some spritz helps to freshen a well-made all-around summer white. The benefits of an extra year in the bottle are evident

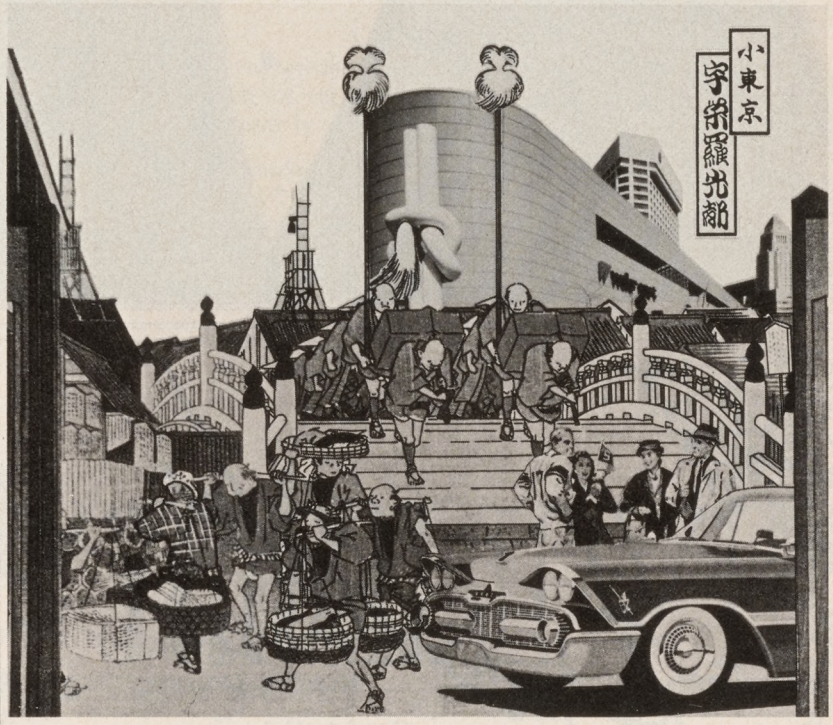
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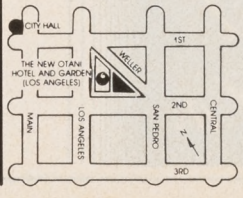
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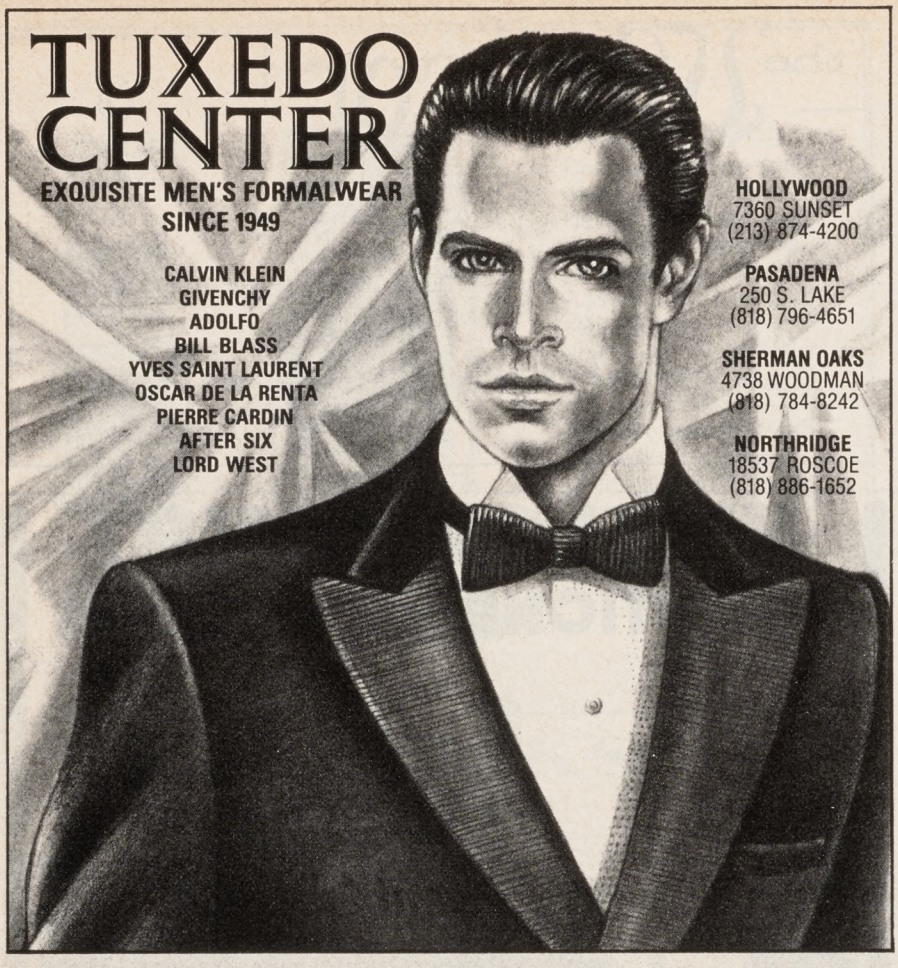
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in the 1982 Franciscan ($6), the flowery style showing welcome complexity at under 11% alcohol. Nice balance of all elements. Lake County reminds us of its century-old reputation as a top producer with the 1982 Konocti ($4.50). Honeyed with pineapple and apricot scents predominating. High acid gives an edge to all the sweet fruit. A bargain.

Wente Bros. released early this year a trio of generic wines in a four-pack format of 187 ml, screw cap bottles, that have sold beyond their most optimistic projections. The four small bottles together equal the volume of one regular bottle and sell for the same price. Two new additions include Grey Riesling ($3.60), not a member of the Riesling family, but instead a French varietal called Chauché Gris. No matter, this wine has practically been a San Francisco institution for decades. A staple on seafood restaurant wine lists, the light flavor bouquet and dry, stony flavors glorify grilled fish or seafood combination salads. Some Sylvaner and White Riesling have been blended in. If less austerity is your choice, the Went Chablis ($2.70), one of the original trio, is mostly a dry Chenin Blanc with small amounts of Grey and White Riesling present. A good choice for your everyday house white. Crisp, full flavors suit a wide variety of foods. Le Blanc de Blancs ($3.60) is the other addition to the four-pack format as befits its long-time popularity as a sweeter version of the Chablis. Here the Ugni Blanc grape substitutes for Grey Riesling in the Chenin Blanc blend. Wente used to bottle Ugni Blanc on its own but the name was subject to uncomplimentary variations that proved insurmountable for a very charming wine. All these Wente Bros. wines were tasted in the 1982 vintage full-bottle versions.

Never thought I'd be writing kind words about a de-alcoholized wine, especially after tasting the early disasters from both domestic and foreign sources. St. Regis Blanc ($3) is a semi-carbonated, very grapey, off-dry blend of mid-varietal grapes cold-fermented into wine, aged up to 18 months in stainless steel, then put through a gentle alcohol extraction process. If you're used to the sweeter soft drinks, or the Lambrusco types of wine, you'll probably love St. Regis. Refreshing after jogging, a discreet choice for a working luncheon and ideal for children who might feel left out while grown-ups have their aperitifs. I found it too fruity and sweet for food—until I mixed it half and half with club soda. Just right. Presently being test-marketed north of San Luis Obispo in California plus major Arizona cities. □

(continued from p. 19)

tion of the Seurat canvas masterful, it is also a marvel of theatrical engineering. Trees fly in silently, boats glide smoothly across the waters of the Seine, characters and animals rise effortlessly into view from beneath the surface of the stage, parasols descend like magic into people's hands. Though the theatre was thronged with well-wishers on the night I attended the musical, it was clear that they reserved their greatest enthusiasm for the sets, which they applauded with the delight of children watching a conjuring act.

In the second act, the painted scenery of the first act is momentarily eclipsed by a breathtaking laser show, a display that is meant to represent the contemporary art of young George. It is primarily because of its sets and lighting that the cost of what is in all conscience essentially a modest piece has climbed well above $2 million—a figure to scare anyone apprehensive about the future of the Broadway musical.

But when all is said and done, the principal contributor to *Sunday in the Park with George*—no matter what the program says—is Sondheim, not merely the show's composer and lyricist, but also its chief begetter and the creator of its overall style. Responsible for no fewer than 17 separate musical numbers, Sondheim has once again availed himself of a variety of vocal forms—not merely solo songs, but duets, trios, choruses. Though my ear failed to detect the presence anywhere of an identifiable melody, it should in all fairness be said that melody is not really relevant to Sondheim's purposes. For his vocal numbers are used not so much to crown the spoken scenes with big lyrical effusions as to extend the emotional range of the dialogue. Few, in any case, are designed to stand alone. The greater quantity of them do not pretend to be more than adjuncts to the drama and, as such, show all of Sondheim's familiar skill. The cast, led by Patinkin and by Bernadette Peters, who plays Dot as well as her granddaughter in America, handles them with relish.

But for some of us, relish—and even brilliance—do not suffice to make the evening enjoyable, let alone memorable. Apart from the scenery—when all is finally reckoned up, hardly the most important element in a musical—nothing in *Sunday in the Park with George* is strong enough, or personal enough, to seize the imagination or, more important, touch the feelings. But for those prepared to settle for cleverness, the show is clearly an important event. □

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(continued from p. 12)

Broadway run, recalls being in the wings one evening before castmate Carole Cook was to make an entrance. "In the show, Carole has very high-heeled red satin shoes, which she leaves near the stage when she's not on. This night she went hurtling to the wings five seconds before she was to enter and dropped the shoes. I was on my hands and knees groping in the dark, while she was standing there laughing her head off at me. I found them just in time."

The backstage area, Keene Curtis remembers, indirectly contributed to an on stage gaffe during the APA Repertory Company performance of *A Midsummer Night's Dream,* in which he played Bottom. "We were on tour in Michigan, and at one theatre the backstage had no depth, so that when you came off stage you couldn't cross over to the dressing rooms on the opposite side; you just had to sit there till your next scene. I got bored doing that, so one night I stuck a magazine in my bloomer costume, to read backstage. Well, as I was to exit, without thinking I did a sprightly little leap and suddenly, in the Elizabethan era, there was *Time* clattering across the stage!"

When something unforeseen occurs, the special bond actors and audience share can take on an added dimension. "It relaxes the audience. They see we're human," Millicent Martin says. "They feel as if they're in on something. The nicest thing is when something funny happens and the audience knows it–then you can all enjoy it and have a good laugh.

"A year ago in New York, for instance, I pulled the door open to answer the knock of the character I was in love with. But the door handle came off in my hand, so I had to yell, 'Push!' Actor Steve Elmore pushed too hard and the door handle on *his* side came off. Se we're standing there, facing each other, each holding a door handle, and my next line is, 'Pat, I can't take any more of this!' I just looked at the audience and shrugged my shoulders.

"On the other hand," she cautions, "if the audience isn't aware that something's gone wrong, you must keep a straight face. There's nothing worse for an audience than to see people laughing on stage without knowing why."

While most of the time actors can handle unexpected occurences without disrupting the performance, there are occasions when they must leave illusion behind and communicate directly with the audience.

"I was playing New York summer stock

in a theatre with a metal roof," Heston says. "There was a rainstorm, and the rain fell so hard on the roof that we had to stop the show. We told the audience, 'Look, we assume you can't hear what we're saying anyway, so we'll wait till the storm passes and go on from there.' "

Curtis recalls a Broadway performance of *The Rothschilds* where he and his fellow actors began to hear a commotion in the audience. "There was a great babbling. They obviously weren't listening to us, and some were walking out. We heard someone say, 'Fire.' So we stopped the show. Paul Hecht said, 'Ladies and gentlemen, we don't know what's happening but if you wait, we'll find out.' It turned out that someone in the audience had arrived late and in opening the theatre door, let in the smell from a cart of roasting chestnuts being sold right outside—just as a fire engine, siren screaming, happened to be passing by."

Given the unpredictable nature of live theatre, then, how much do performers let themselves be affected by the possibility that something will go wrong?

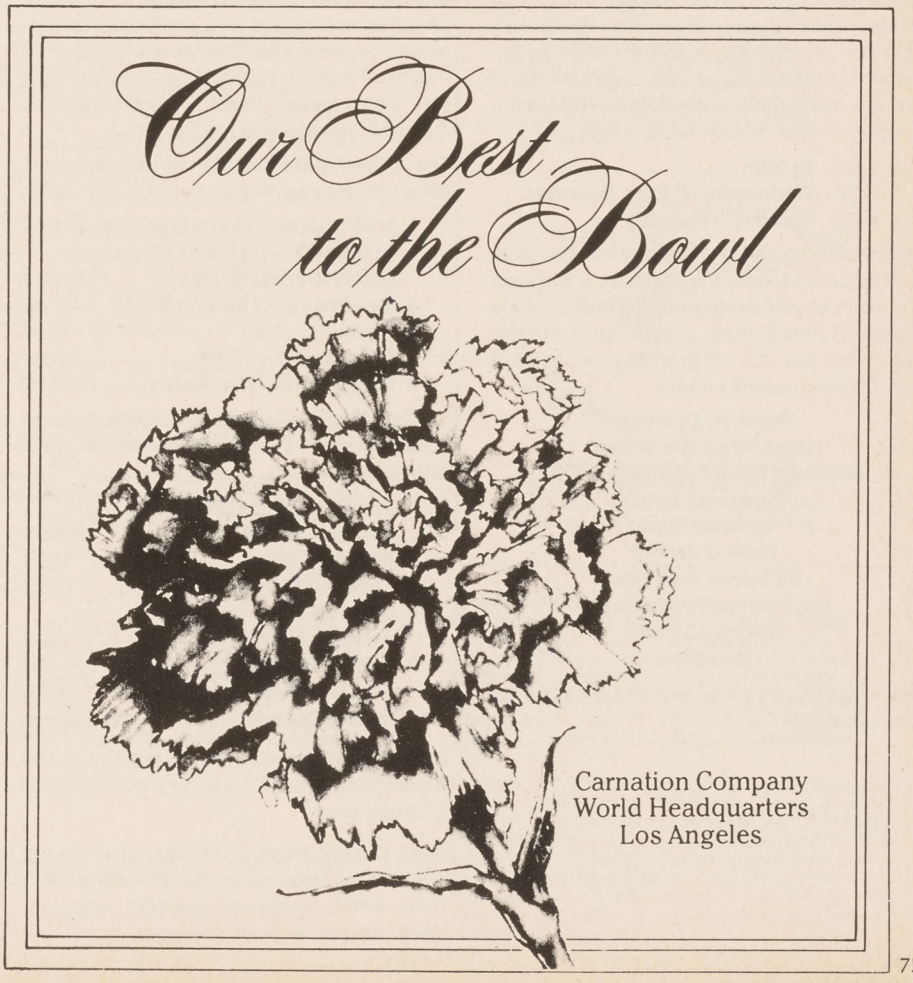
"You do think about the chance that something will happen," Hartley acknowledges, "but the more you give yourself permission to make mistakes, the less you make them, because you're not concentration on it.

"I discovered that when I came back to the theatre after having made a conscious decision to leave it for awhile. I was waiting to make my first entrance in *The Miser* with Hume Cronyn and Jessica Tandy. It was a big entrance and I was quite frightened, because it was a whole new way of life for me. I stood there thinking, 'What do I do if I lose a line?' And I said, 'Well, if I drop a line [castmate] Steven would pick it right back up again, so that's not a problem. Or else everyone could throw tomatoes at me, and I *love* tomatoes, so I could eat them and go on.' Somehow, with that it didn't happen, because I had given myself the freedom to let it happen, to fail. It was a terrific growing experience for me."

Adds Reams, "The audience knows we're not machines; we're human, with human frailties. That's the wonderful thing about live theatre; the audience knows that on any particular night they're getting a once-in-a-lifetime performance just for them.

"As a dancer," he adds, "sometimes I trip or fall. Sometimes I forget a line. But I can't do my work if I'm cautious. I can't hold back—I have to give it my all. So I just throw caution to the winds and have a good time." □





HOLLYWOOD BOWL SUMMER FESTIVAL 84

Tickets for Bowl Events

Hollywood Bowl tickets are readily available at many locations throughout Southern California, including May Company, Sportmart and Music Plus stores.

Before tonight's concert, or *during intermission*, you can buy seats for any of this season's performances at the Bowl Box Office. The Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m. and Sundays from 12 noon to 6 p.m. The Box Office will be open through intermission on all concert nights.

The Box Office will be happy to honor your VISA or MasterCard. And, for your convenience, credit card phone orders may be made by calling Ticketmaster (213) 480-3232; in Orange County (714) 740-2000. (Please note that there is a Ticketmaster service charge for telephone credit card orders.)

Philharmonic on the Air

The Los Angeles Philharmonic Association is grateful to the following Los Angeles radio stations for air-time available to promote the year-round activities of the Los Angeles Philharmonic, both at Hollywood Bowl and at the Dorothy Chandler Pavilion of the Music Center.

KFAC AM (1330) and FM (92.3) presents "The Los Angeles Philharmonic Hour" every Saturday from 8 to 9 a.m. with host Tom Dixon and celebrity interviews; and "Carl Princi Previews the Philharmonic" may be heard every Thursday at 7:00 p.m.

Beginning July 2, KUSC FM (91.5) will air reprise broadcasts of the Philharmonic's 1983/84 season at 9:00 p.m. on Mondays.

Los Angeles Philharmonic events are previewed and reviewed regularly on radio station KXLU (88.9 FM) Monday and Wednesday evenings at 7:50 and Friday evenings at 8:50

KCSN (88.5 FM) will air Philharmonic highlights during its regular classical programming on Mondays from 6:00 p.m. to 12 midnight. On Friday evenings, interviews with Los Angeles Philharmonic Institute musicians and reviews of the Philharmonic's concerts at the Hollywood Bowl will be interspersed throughout the same six-hour period.

FAA Pilot Request

The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area during Summer Festival 84's evening concerts from 6 p.m. to 12 midnight, July 1 through September 22. The Bowl area will be defined visually with two white searchlights crossed in the sky above the stage.

The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin advising pilots to avoid flights over the Hollywood Bowl area during the concert periods.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call (213) 850-2060.

HOLLYWOOD BOWL DINING EXPERIENCES

DINNER CHOICES

THE HOLLYWOOD BOWL PATIO RESTAURANT

Enhance your concert experience with a great dinner. The Hollywood Bowl Patio Restaurant is a fine place for delicious food and convenience. Located between Highland Avenue and the box office, the Hollywood Bowl Restaurant is open for your dining pleasure from:

5:00 Sunday
5:30 Wednesday, Friday, Saturday
6:00 Tuesday, Thursday

Arrive early and relax with a bottle of fine wine or a cold mug of beer. Our salad bar is always a joy because you create your own from our wide selection of fresh fruits, vegetables and dressings. Then our chef will prepare your choice of the following superb entrees:

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Top it off with a tempting slice of cake and a hot cup of coffee!

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You may prefer to have everything needed for a picnic dinner delivered to your box, or prepared for convenient pick-up close to our secluded picnic areas. Please call at least by 4:00 p.m. the day BEFORE you wish to have your picnic basket. Order from 10:00 a.m. to 4:00 p.m. Monday through Saturday.

The following entrees are hot and include a baked potato, vegetables, and rolls with butter.

1. Half Lobster Tail and Boneless Breast of Chicken with Fresh Mushroom and Champagne Sauce	**$15.95**
2. Sea Bass with Shrimp Sauce	**11.95**
3. Salmon Quiche	**11.95**
4. Barbecue Beef Ribs	**10.95**
5. Baked Cornish Game Hen	**10.95**

The following entrees are cold and include assorted cheeses, fresh summer fruit, and rolls with butter.

6. Jumbo Shrimp with Zesty Cocktail Sauce	**$15.95**
7. Peppered Steak	**11.95**
8. Poached Salmon	**13.95**
9. Seafood Salad in Avocado Halves	**11.95**
10. Curried Chicken in a Papaya Cup	**10.95**
11. Weekly Special	**Please ask**

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WINE Chablis, Rose, and Burgundy wines are available for $5.00 per bottle with your basket. Other select wines are available when you place your phone order. Just ask!

HOLLYWOOD BOWL DELI

For your convenience, and without advance reservations, light suppers may be purchased from the Hollywood Bowl Deli, located between the Hollywood Bowl Restaurant and the box office, next to the Park and Ride bus stop. So even if you arrive just before the performance, you may take a delicious dinner to your seat or to a picnic area. All light suppers include disposable picnic supplies and your choice of:

Hot Barbecue Chicken, fruit & salad	**$4.00**
Deli Roast Beef Sandwich, fruit & salad	**4.00**
Deli Turkey Sandwich, fruit & salad	**4.00**
Deli Ham Sandwich, fruit & salad	**4.00**
Fruit & Cheese Plate with Crackers	**4.00**

DINING INFORMATION

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Park your car free of charge in a supervised parking lot near your home and board a comfortable, air-conditioned RTD Express Bus to the Bowl for just $1.50 each way ($2.00 from Fullerton-Anaheim). The bus brings you directly to the Bowl's main ticket entrance. Following each performance, those same buses will speed you on your way homeward—no parking headaches, no traffic jams. VST Park & Ride service operates for all Bowl performances **(except July 23, when there will be shuttle service only),** beginning July 1. Let **Park & Ride** make you an even happier Bowl patron this Olympic summer!

Buy Your Park & Ride Tickets in Advance and Save Even More Time! Passengers with pre-purchased **Park & Ride** tickets will be given preference when boarding buses, provided they arrive no later than five minutes prior to their selected departure time. Each lot is marked with a blue and white Hollywood Bowl-RTD Park & Ride sign. **Park & Ride** tickets can be ordered in advance at the Hollywood Bowl Box Office, and by mail and by phone. For further information, please call **(213) 856-5400.**

Bus Departures (Please note special departure times).

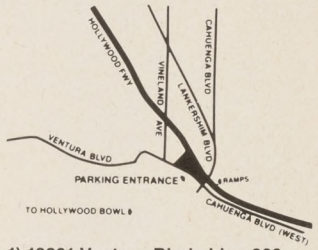
1 **SHERMAN OAKS (Line 651)** Sunkist Building parking lot, southwest corner of Riverside Dr. and Hazeltine Ave. (14130 Riverside Dr.). Bus stop is in parking lot. Departures at **6:30** and **7:30 p.m.** (20 min. ride)
2 **WESTWOOD (Line 652)** Federal Building parking lot at 11000 Wilshire Blvd. Entrance to parking area is off Veteran Ave. Bus stop is in parking lot. Departures at **6:05, 6:10, 6:15, 6:20, 6:30, 6:40, 6:50, 7:00, 7:15,** and **7:30 p.m.** (25 min. ride)
3 **NORTHRIDGE (Line 653)** Security Pacific Bank, southwest corner of Tampa Ave. and Plummer St. (9435 Tampa Ave., Northridge Fashion Center). Bus stop on Tampa Ave. Departures at **6:05, 6:15, 6:30, 6:45, 7:00,** and **7:30 p.m.** (30 min. ride)
4 **WESTCHESTER (Line 654)** Security Pacific Bank parking lot, located behind the bank at 8740 South Sepulveda Blvd. Entrance to parking area is off La Tijera Blvd. Bus stop on La Tijera Blvd. Departures at **6:30** and **7:00 p.m.** (40 min. ride)
5 **PASADENA (Line 655)** Bank of America parking lot, southwest corner of Green St. and Lake Ave. (85 South Lake Ave.). Entrance to parking area is off Green St. Bus stop on Green St. Departures at **6:10, 6:20, 6:30, 6:45, 7:00,** and **7:30 p.m.** (30 min. ride)
6 **EL MONTE (Line 656)** R.T.D. Bus Terminal, just off the San Bernardino Freeway, Santa Anita Ave. and Ramona Blvd. Departure at **7:00 p.m.** (30 min. ride)
7 **TORRANCE (Line 657)** Torrance Recreation Center, northeast corner of Torrance Blvd. and Madrona Ave. (3341 West Torrance Blvd., between Hawthorne and Crenshaw Blvds.). Bus stop at entrance to Recreation Center, 1000 feet north of Torrance Blvd. and Madrona Ave. intersection. Departures at **6:15, 6:20, 6:30, 6:45,** and **7:00 p.m.** (45 min. ride)
8 **SANTA MONICA (Line 658)** Security Pacific Bank parking lot, northwest corner of 4th St. and Arizona Ave. (1250 4th St.). Bus stop on 4th St. Departures at **6:30** and **7:00 p.m.** (35 min. ride)
9 **ROLLING HILLS ESTATES (Line 659)** Bank of America parking lot, 27525 Indian Peak Rd. (east of Hawthorne Blvd.). Bus stop on Indian Peak Rd. Departures at **6:30** and **7:00 p.m.** (50 min. ride)
10 **LONG BEACH (Line 660)** Bank of America parking lot, northeast corner of Long Beach Blvd. and Pacific Coast Highway (1840 Long Beach Blvd.). Bus stop on Long Beach Blvd. Departures at **6:15, 6:30,** and **7:00 p.m.** (50 min. ride)
11 **DOWNEY (Line 661)** Los Angeles County Administrative Center, 9150 East Imperial Highway (west of Bellflower Blvd.). Bus stop on Imperial Highway. Departure at **7:00 p.m.** (45 min. ride)
12 **WEST HOLLYWOOD (Line 662)** Pacific Design Center parking lot, northeast corner of San Vicente Blvd. and Melrose Ave. (8687 Melrose Ave.). Entrance to parking area off San Vicente Blvd. Departures at **6:30** and **7:30 p.m.** (20 min. ride)
13 **ARCADIA (Line 663)** Santa Anita Fashion Park parking lot, off Baldwin Ave. and Huntington Dr. Bus stop on Baldwin Ave., 2000 feet north of Baldwin Ave. and Huntington Dr. intersection. Departures at **6:30** and **7:00 p.m.** (40 min. ride)
14 **NEW! FULLERTON-ANAHEIM (Line 664)** Fullerton Park & Ride parking lot, located on the southwest corner of Orangethorpe Ave. and Magnolia Ave. Bus stop is located in the parking lot at the bus terminal. Orange County Transit District (OCTD) and Southern California Rapid Transit District (SCRTD) provide local service into the parking lot. Departure at **7:00 p.m.** (40 min. ride) Please note: Bus fare is $2.00 per person each way.
15 **SOUTH LONG BEACH (Line 667)** General Telephone Corporation parking lot, 3131 Katella Ave. (west of Los Alamitos Blvd.). Bus stop is in parking lot. Departures at **6:30** and **7:00 p.m.** (45 min. ride)

All ride times are approximate.

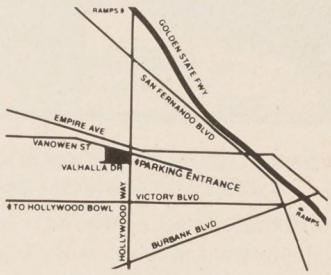
Please Note Special Departure Times:
Olympic Week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19: Buses depart **one-half** hour earlier than times indicated.
No Park & Ride July 23. (Shuttle Service only)
Institute Series concerts July 1, 15, August 5; July Fourth concert; Luciano Pavarotti/Pension Fund concert August 26: Buses depart **one** hour earlier than times indicated.

VST SHUTTLE SERVICE

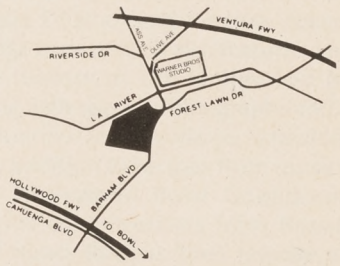
Park your car free of charge in one of the three convenient shuttle lots and purchase a round-trip bus ticket for only $1.00 per person. For additional information, please call **(213) 856-5400.**
Please note special departure times below.



1) 10801 Ventura Blvd., Line 668 (near Lankershim): from the Hollywood Freeway North, exit at Lankershim Blvd.; from Hollywood Freeway South, exit at Lankershim Blvd. to Ventura Blvd., right turn to parking lot. Departures every ten minutes, beginning at 6:00 p.m.



2) Lockheed Company Lot #19, Line 669, corner of Hollywood Way and Valhalla Dr. (on Hollywood Way, two blocks north of Victory Blvd.). Departures every 20 minutes beginning at 6:00 p.m.



3) Barham Parking Lot, Line 670, located at Barham Blvd. and Forest Lawn Drive (3700 Barham Blvd.). Departures every 15 minutes beginning at 6:00 p.m.

Please Note Special Departure Times:
Bus departures begin at 5:00 p.m. for the following: July 4th concert; Institute Series concerts July 1, 15, August 5; Olympic Jazz Marathon concert July 23; Luciano Pavarotti/Pension Fund concert August 26.

Bus departures begin at 5:30 p.m. for the following: Olympic week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19.

Regular RTD Lines serving the Hollywood Bowl: No. 150 (from San Fernando Valley), No. 420 Local (from San Fernando Valley or Los Angeles), No. 212 Local (from Inglewood, La Brea, and Burbank) and No. 600 Local (from Hollywood—Saturday only). At the conclusion of each performance, there will be a No. 420 (Los Angeles) on the Bus Island in Lane 2 for 20 minutes. This bus makes all local stops through Hollywood to Los Angeles.



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NEWS from the Music Center

270,000 CHILDREN WILL SEE "MUSIC CENTER ON TOUR"

Nearly 270,000 students in the Greater Los Angeles area schools will clap their hands to the exotic beat of native instruments, explore dance and rhythm with modern and classical dance ensembles or enter the silent world of pantomime when "Music Center on Tour" begins it fifth season of in-school educational and cultural programs in the Fall.

"Music Center on Tour" is a special outreach program of the Music Center Education Division which this year is expected to give more than 1100 in-school performances.

"It is important to expose children to the arts at a young age when they're developing emotional and communications skills," commented Joan Boyett, director of the Music Center Education Division. "We want children to enjoy the performances, but it's also important for the programs to be learning experiences."

Performers for "Music Center on Tour" audition and are selected on the basis of their artistic merit, educational value and audience rapport. Educational materials are sent prior to each performance to provide teachers with background information and suggestions for classroom activities.

Among the 27 artists representing jazz, opera, classical music, ethnic music and dance, mime, Shakespeare and traditional and improvisational theatre programs, there are from the Music Center's resident companies the Mark Taper Forum's ITP (Improvisational Theatre Project); members of the Los Angeles Master Chorale; and the Civic Light Opera's Musical Theatre Workshop.

Other companies offered include: Aman International Folk Ensemble; Americana Unlimited; Arco Iris Music Ensemble; Chief Red Dawn and Blue Eagle; Coulter and Lewis; Creative Percussion; Floricanto Dance Theatre; Fijuyama Kansuma Kai; The Gildo Mahones Jazz Quintet; International Music Man: Paul Tracey; J.P. Nightingale; Korean Classical Music and Dance Company; Letters to Harriet Tubman; Let Us Entertain You...with Opera; Loretta Livingston & Dancers; The Magic of Mime; On Our Toes; Orchestra Ensembles: String, Wind and Brass; Rhythms of the Village; Supercussion Plus; Viji Prakash; We Tell Stories; What is This Thing Called Dance?; What's the Score? Music as Art and Sport.

Schools purchase these programs with a variety of resources, such as PTA or school advisory council funds; School Improvement Programs; Gifted and Talented; Chapter I monies, student body funds; and through local business firms or service organizations.

"Music Center on Tour" performances are also available to adult education classes and senior citizen groups.

Contact the Music Center Education Division for specific details on artists, fees and eligibility. (213) 972-7285.

INSTITUTE FOR EDUCATORS —"AN ARTS FEAST"— UNDERWAY

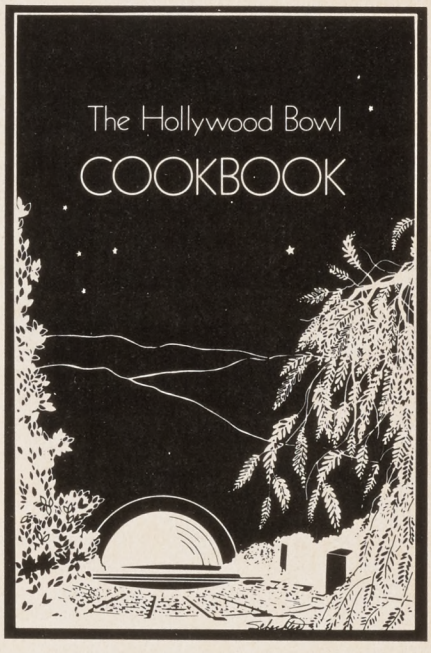
"I feel a renewed commitment to the kind of education which provides students with quality instruction in the arts," stated one participant in the Summer Institute for Educators which is now in progress at the Music Center and at arts sites all over the city. This year's Institute is divided into two sessions—one was held in June, and Session II runs from July 2 through July 13.

Nicknamed "An Arts Feast" the Institute is presented annually by the Music Center Education Division and is designed to expand educators' personal knowledge and appreciation of the arts so that they can incorporate more arts understanding and instruction in their classroom curriculum. This year's Institute is planned around the L.A. Olympics Arts Festival, and it affords participants a "once-in-a-lifetime opportunity to attend concerts, dance and theatrical performances and art exhibitions by artists who have come to Los Angeles from around the world for the Festival."

Participants attend daylong sessions and performances conducted or presented by artists, arts managers, critics and other arts experts as well as educational leaders. Sessions are being held at major arts centers around Los Angeles. In addition to the Music Center, they are at the Hollywood Bowl, J. Paul Getty Museum, Los Angeles County Museum of Arts, Pasadena Civic Auditorium, Plaza de la Raza, Japan America Theatre and Huntington Library Gallery.

Included in the programming are the Los Angeles Master Chorale, the Aman Folk Ensemble, the Korean National Dance Ensemble, the Los Angeles Philharmonic and the Los Angeles premier of Arthur Miller's "The American Clock." There are also dialogues with such artists as Tony Duquette and members of the Philharmonic. Participants are also having a special conducted tour of "A Day in the Country," the Impressionist show at the County Museum of Art.

Tickets to plays and performances and entrances to museums are included in the Institute. For more information about future Institute programs or the Winter Teachers' Workshops, call Music Center Education Division, 972-7285.



COOKBOOK FOR MUSIC LOVERS MAKES LOS ANGELES DEBUT

The Hollywood Bowl Cookbook, the world's first cookbook for music lovers, offers serious eaters a chance to share a kitchen with such concert stage luminaries as Zubin Mehta (soft fried chicken breasts), Itzhak Perlman (duck's feet), Isaac Stern (pot au feu), Leonard Bernstein (lemon mousse), James Levine (Paglia E Fieno) and Pinchas Zukerman (fudge brownies). It also features a narrative history of the Hollywood Bowl, along with special photographs and illustrations by Dorothy Marcia Schechter.

In addition to recipes from musicians, the Hollywood Bowl Cookbook includes contributions from President and Nancy Reagan (their favorite macaroni and cheese), Robert Mitchum (mustard steaks), Governor George Deukmejian (Armenian salad), Joan Collins (spaghetti sauce) and Mrs. Bob Hope (watercress soup). Also offering recipes are famous chefs from such popular Los Angeles restaurants as Trumps (sauteed chicken with roast garlic), Michael's (salad of chicken breast stuffed with truffles), The Tower (Long Island duckling), Spago (California goat cheese pasta with broccoli), Le St. Germain (grapefruit with Santa Barbara shrimps), Jimmy's (onion soup) and The Mandarin (beggar's chicken). There are 350 recipes in all!

Published by the Hollywood Bowl Vol-

unteers and the Performing Arts Council of the Music Center of Los Angeles County, proceeds from the sale of the book will be shared by the L.A. Philharmonic Association and the Performing Arts Council.

The Hollywood Bowl Cookbook is being sold at $12.50. Copies may be ordered by phone (850-2165), or by mail (Hollywood Bowl Cookbook, P.O. Box 1951, Hollywood, CA 90078) or through Robinson's and other L.A. stores.

Three years in the making, the cookbook was assembled and edited by Nancy Petersen and Gloria Wolen with a 20-person cookbook committee. Mrs. Norman Chandler is honorary chairman. Ernest Fleischmann, executive director of the Los Angeles Philharmonic, wrote the Foreword.

YOUR GIFT IS REMEMBERED

The Performing Arts Council of the Music Center wishes to thank the following new major contributors for their gifts to Campaign '84 of the Music Center.

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FOUNDATION SETS GOAL FOR 20th ANNIVERSARY OF $25 MILLION

The Music Center Foundation has set an endowment goal of $25,000,000 to be achieved by December 1984, the 20th anniversary of the opening of the Music Center, it has been announced by Foundation President F. Daniel Frost. The Foundation was established in 1973 to provide a permanent source of income for the resident companies of the Music Center (the Los Angeles Philharmonic, Mark Taper Frum, The Joffrey Ballet, the Los Angeles Master Chorale and Music Center Opera Association) through what the Foundation calls "a sufficient endowment that will ensure that funds will always be available to enable the Music Center to maintain and strengthen its preeminence as a center for the performing arts."

In 1974 the Foundation had an endowment of $1.2 million. This sum has grown year by year through prudent investing and additional contributions. By reason of a bequest from the late F. Patrick Burns, it is anticipated that the endowment will grow to approximately $20 million during this year, thus leaving an additional $5 million to be raised to meet the $25 million goal. For information, write Music Center Foundation, 135 North Grand Ave., Los Angeles, CA 90012 or call (213) 972-7275.



Twenty new members were welcomed into the Music Center's "In the Wings" at its annual Spring Party at the J. Paul Getty Museum. The evening, organized by member Bill Ruddy, featured a private viewing of the Getty collection, cocktails in the museum's atrium, dinner and live chamber music. Enjoying the artwork are: (l-r) Chrissy Brant; John Welborne, president of "In The Wings;" and Mr. and Mrs. Dan Wolfus (he's a new member).

"New members are vital to the success of the group's 'Sampler Series,' " stated Welborne. The "Sampler Series" is a special subscription made up of tickets to a variety of performances by the Music Center's resident companies. Each member is required to purchase a pair of "Sampler Series" tickets and to sell two others.

"In The Wings" is a volunteer support group composed of young professional men and women who meet regularly at social events and who, through their "Sampler Series," seek to enlarge the audience base of the Music Center and to attract support for the performing arts.

For further information, call John Welborne at (213) 620-1240.

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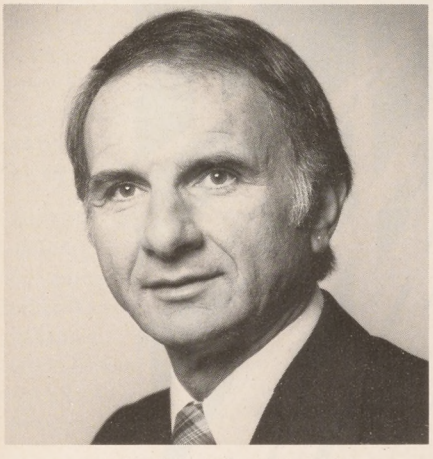
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LOS ANGELES COUNTY ASSISTS THE PERFORMING ARTS 1983-84

The Los Angeles Philharmonic Association is one of the many resident performing arts organizations receiving grants approved by the Los Angeles County Board of Supervisors upon the recommendation of the Music and Performing Arts Commission for the 1983-84 concert season.

A major grant was awarded the Orchestra in partial support of its community outreach services which most directly affect disadvantaged groups. Among these special services are countywide Tour Concerts in community centers and on college campuses, free In-School Concerts, Symphonies for Youth, Inner City Youth Concerts in impacted minority areas, Open House at the Bowl, and the Reduced Price Ticket Program for senior citizens and students.

The primary goals of the County performing arts support program are to make live performances more widely available to the people, to strengthen the creating organizations and to allow as many individuals as possible the experience of performing, thereby preserving the cultural integrity of the County by sustaining a quality of life for present and future generations which is more then mere survival. Further information regarding Commission policy and grant guidelines may be obtained from the Los Angeles County Music and Performing Arts Commission, 135 North Grand Ave., Los Angeles 90012. Telephone 213-974-1343.



A MESSAGE FROM SUPERVISOR EDELMAN

On behalf of the County of Los Angeles, welcome to the magnificent Hollywood Bowl. This cultural and historic landmark is an important part of the County's park system within the Third Supervisorial District.

For decades, County residents and visitors from around the world have made evenings at the Hollywood Bowl a summer tradition. Hollywood Bowl's Summer Festival is made possible by the successful partnership between the County and the Los Angeles Philharmonic.

The continuing favorable response of audiences reinforces the commitment of all of us who have worked to make the Hollywood Bowl a unique cultural treasure.

EDMUND D. EDELMAN
Supervisor
Third District

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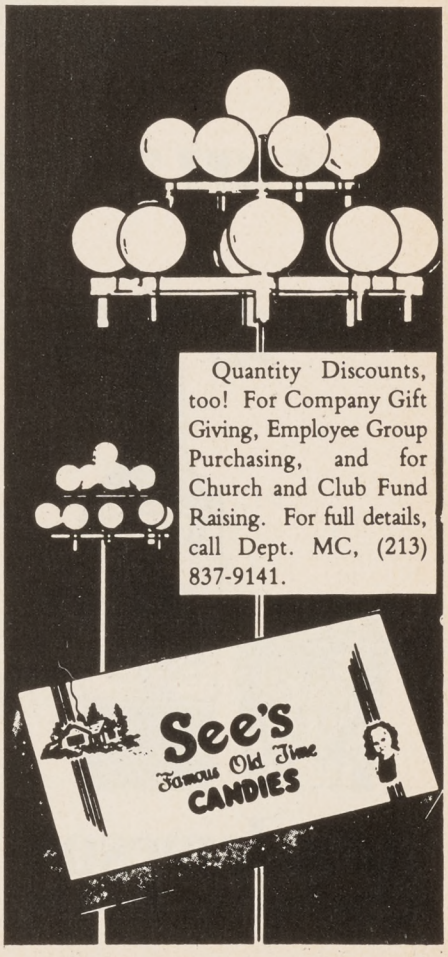
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County of Los Angeles Department of Parks & Recreation

Dear Friends,

This year I am taking the opportunity to personally address you, the Hollywood Bowl audience, to point out the varied and exciting recreation opportunities available to you through the County of Los Angeles Department of Parks and Recreation, and to acquaint you with the other services we provide to County citizens.

Under the direct leadership of the Board of Supervisors and the Park and Recreation Commission, this Department plans, acquires, develops, and operates approximately 72,000 acres of public open space. Facilities include 65 local parks, 22 larger community parks, 9 major regional recreation facilities, and 20 golf courses. In addition, natural resource protection makes up two-thirds of the open space; six nature centers, eight wildlife sanctuaries, Vasquez Rocks, Devil's Punchbowl, and Santa Catalina Island preserve some of the unique geographical and ecological features of Los Angeles County.

In addition to the park system, the Department sees a great increase in park use as we serve the leisure time interests of over 7 million people. Beginning with the spring blooming of wildflowers at the desert wildlife sanctuaries, the Department offers the best in summer recreation. Water-based recreation is available at 40 County swimming pools; three man-made lakes featuring boating, water skiing, fishing, and swimming; and a number of fresh water ponds for urban fishing and water-side picnicking. In addition, "RAGING WATERS", the first all water theme park in southern California, offers family-oriented water recreation with slides, wave pools, and a variety of other aquatic attractions.

The County park system offers 138 tennis courts on 30 park sites County-wide, as well as lawn bowling, soccer, baseball and softball fields and overnight campsites for youth groups. The world's largest and busiest public golf course system provides over 1.7 million rounds of play annually.

I hope that you and your families will take full advantage of the services offered by the Department of Parks and Recreation and that you will return time and time again.

Sincerely yours,

Ralph S. Cryder
Director

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